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Kodak Bantam, f4.5 Kodak Anast. lens	24.50
Adox, 35mm, f4.5 lens	17.50
Kodak Retina I, Ektar f3.5 coated lens	49.50
Kodak Retina IIa, Super fast f2 lens, coupled rangefinder	119.50
Retina II, with Carl Zeiss Tessar f2.8 lens, coupled rangefinder	79.50
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Agfa Karat, Carl Zeiss Tessar f2.8 lens, coupled rangefinder	47.50
Robot II, Carl Zeiss Tessar f2.8 lens, chrome	69.50
Contax I, with Carl Zeiss Sonnar f2 lens	97.50
Contax II, with Carl Zeiss Sonnar f2 lens	159.50
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Contax III, with Carl Zeiss Sonnar f2 lens	194.50
Contax III, with Carl Zeiss Sonnar f1.5 lens	234.50
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Zeiss Tenax II, with Carl Zeiss Sonnar f2 lens	124.50
Universal Mercury, f3.5 lens	14.50
Universal Mercury II, f2.7 coated lens	29.50
Leica A, Elmar f3.5 lens	49.50
Leica D, Elmar f3.5 lens	97.50
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Zeiss Super Ikonta A, f3.5 Zeiss lens, coupled rangefinder	84.50
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Kodak Reflex II, f3.5 coated lens, built-in flash, film counter, Ektalite lens	119.50
Graflex B, 2¼x3¼, R. B., K. A. f4.5 lens	64.50
Graflex D, 3¼x4¼, R. B., 15 cm Carl Zeiss Tessar f4.5 lens	104.50
Graflex D, 3¼x4¼ R.B., 165mm Cooke f2.5 lens	114.50
Graflex D, 3¼x4¼ RB, K. A. f4.5 lens, built-in automatic diaphragm, flash	104.50
Graflex C, 4x5 RB 165mm Carl Zeiss Tessar f2.7	98.50
Graflex D, 4x5, RB 7" Cooke Aviar f4.5 lens	94.50
Ciroflex, 2¼x2¼, f3.5 coated lens, alphax	44.50
Ciroflex, 2¼x2¼, f3.5 coated lens, Rapax	54.50
4x4 cm Baby Rolleiflex, Carl Zeiss Tessar f2.8 lens	79.50
Zeiss Ikoflex I, Zeiss f3.5 lens	59.50
Rolleicord IIa, f3.5 Triotar lens	94.50

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Kodaslide IIA, ctd lens, 200W	35.75
Argus Model PA100, ctd lens, 100 W	20.99
TDC Model B, 150 W, ctd lens	37.98
TDC Model D, 300 W, ctd lens, blower, case	54.90
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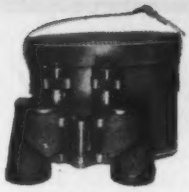

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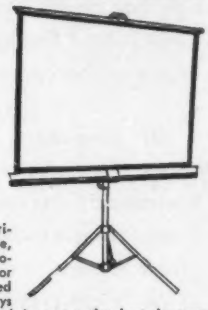

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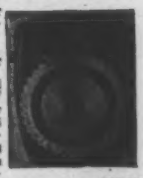

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Modern Photography (combined with Minicam Photography) (title reg. U. S. Pat. Off.) Publication Office, 404 N. Wesley Ave., Mt. Morris, Illinois. Editorial and Executive Office, 22 East 12th St., Cincinnati, Ohio. Published monthly by the Automobile Digest Publishing Corp. Yearly subscription, $3.50 in U.S.A. and possessions, Canada and countries in Pan-American Postal Union. Elsewhere, $4.50. Single copies, 35c. Canada, 35c. Eastern advertising office: Everett Gellert, 251 Fourth Avenue, New York City, phone Oregon 3-9300. Midwest advertising office: Bernard A. Rosenthal, 333 No. Michigan, Chicago, Ill., phone Andover 3-7132. West Coast advertising office: Edmund J. Kerr, 6605 Hollywood Blvd., Los Angeles 28, California, phone Hempstead 3171. Entered as second class matter at the Post Office at Mt. Morris, Illinois, under the Act of March 3, 1879. Additional second class permit entered at the Post Office, Cincinnati, Ohio.

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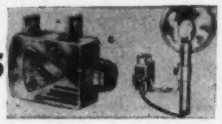

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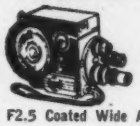

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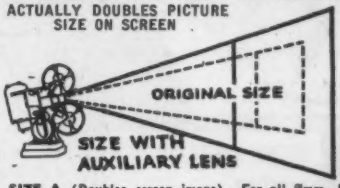

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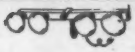

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LEICA IIIA, F3.5 Elmar, cc		98.00	60.00
LEICA IIIA, F2 Summar, Ctd.		114.00	80.00
LEICA IIIC F3.5 Elmar Ctd	280.00	149.00	125.00
LEICA IIIC F2 Summitar Ctd. cc	385.00	219.00	190.00
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LEITZ LEICA MOTOR		59.00	35.00
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35mm F2.5 Ctd. Summaron W.A.	123.20		
50mm F3.5 Elmar Ctd.		35.00	25.00
50mm F3.5 Ctd. Elmar	84.00	49.00	35.00
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50mm F2 Summitar Lens Ctd.	189.00	95.00	75.00
73mm F2.9 Hektor Tele Lens		89.00	75.00
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90mm F4 Elmar Tele Ctd.	155.00	98.00	75.00
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BOLSEY 35mm Cpld. Rfdr. F4.5 Ctd.	55.90	39.00	32.00
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RETINA IA, F3.5 Ctd. Xenar Ektar		45.00	35.00
RETINA IIA Rfdr. F2 Ctd. Ektar Xenar		114.00	90.00
KINE EXACTA, F3.5 Ctd. Tessar cc	109.00	69.00	65.00
KINE EXACTA, F2.8 Tessar cc	139.00	114.00	80.00
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MINOX F3.5 Lens	165.00	98.00	75.00
STEREO REALIST F3.5 Ctd. Lens	162.50	124.00	95.00
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120 SUPER IKONTA A F3.5 Tessar cc		79.00	55.00
SUPER IKONTA B F2.8 Tessar cc	235.00	131.00	105.00
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MEDALIST I, F3.5 Ektar Ctd.		109.00	85.00
MEDALIST II, F3.5 Ektar Ctd.		169.00	85.00
120 SUPER IKONTA C SPECIAL F3.5 Tessar	190.00	134.00	100.00
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CIROFLEX B, F3.5 Ctd. Alphar	76.98	49.00	40.00
CIROFLEX C, F3.5 Ctd. Rapar	99.45	59.50	50.00
CIROFLEX D, F3.5 Ctd. Alphar Synchro	83.50	64.00	50.00
CIROFLEX E, F3.5 Ctd. Rapar Synchro	113.70	84.00	70.00
CIROFLEX F, F3.2 Ctd. Rapar Synchro	148.75	109.00	85.00
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ROLLEICORD I, F3.5 Triotar		59.00	45.00
AUTO ROLLEIFLEX F3.5 Xenar	230.00	145.00	110.00
AUTO ROLLEIFLEX F3.5 Tessar Ctd.	260.00	169.00	120.00
ROLLEICORD IIA, F3.5 Ctd. Xenar	109.00	84.00	70.00
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FOR 8mm AND 16mm FILMS

Project, protect and store your valuable films in these new handsome reels and reel cans. Designed for sturdiness and long use, these all-steel reels and cans are custom finished in an attractive grey hammertone baked-on enamel.

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- Non-warp construction will retain alignment for perfect film projection and take-up. Footage markings are at 50' intervals.

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	Size Slide	Glass Slide Cap*	Price
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#1100	2¾"x2¾"	100	3.95
#1075	3¼"x4"	75	3.95
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* Holds twice as many "Ready Mounts"

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#1225 **VERSATILE SLIDE VIEWER** for 35mm to 2¾" slides **$5.95**

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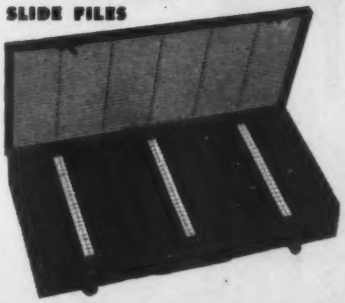
SLIDE FILES



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#1156 2"x2" box of 20 $1.99

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Protect valuable color transparencies between two pieces of optically clear glass in a rigid binder. Easy assembly - just snap together. Use it over and over.

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You've put a great deal of care and planning into those precious films of yours. You've invested time, money and effort. But... the success of your movies depends largely upon the quality of your projection lens. Don't be satisfied with anything but top results from your projector.

Be sure you are getting as much *out* of your films as you put *into* them.

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coffee break *with the editors*

How You Voted

A good many copies of the January issue of *Modern* contained postcards suggesting that the owner of the copy list the articles and pictures he enjoyed the most and return the card to us.

We are grateful to the thousands of readers who complied with this request; each returned card was carefully studied by our editors and each vote was recorded. In case you filled out one of the cards, or would like to compare your choice of articles and pictures against the choices of your fellow hobbyists, here are the results of the polling.

The five most popular articles in the January issue were, in order: 1. *35mm Is Big Enough;* 2. *The Medalist Camera;* 3. *Challenge to Portrait Photographers;* 4. *Skid Row;* 5. *French Friends.*

The ten best-liked pictures are shown below in the order of the numerical votes cast in their favor. Reading from left to right in the top row, the most popular picture of all was Edouard Boubat's portrait of a French girl. John Randolph's picture (in color) of a snow maiden at Sun Valley took second place. Third came Leonard McCombe's color shot of a swimmer. In fourth place was Joe Rainaldi's picture of a little boy shooting a cow with a cap pistol; fifth in popularity was Peter Gibbon's portrait of a ballerina.

In the second row, left to right, Ansel Adam's snow hummocks were sixth in popularity; P. G. Dibble's Peruvian llamas (color) ranked seventh; Dmitri Kessel's Peruvian natives (color) were eighth; Ken McLaughlin's soccer players were ninth; and Tana Hoban's cover picture was tenth.

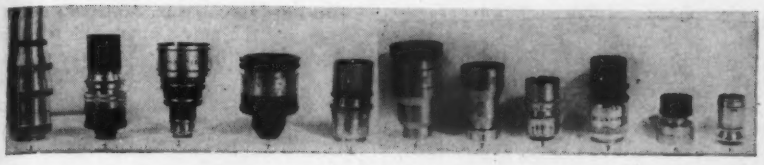
Curves Like a Beetle

Report on Europe beginning on page 34 of this issue neglects to mention how close *Modern* came to losing its editor while the material was being gathered in Germany. In company with Bernd Lohse, editor of the German publication called *Photo Magazin,* and with three of Germany's best known 35mm cameramen, Dr. Wolff, Tritschler, and Röhrig, Editor Knoop from *Modern* set out one night for a fairy-tale castle perched on the top of a hill. The object of the visit to the Castle of Braunfels was to look at some color slides, but the driver of the *Volkswagen,* photographer Röhrig, felt it his duty as a host to demonstrate how the little machine with the energetic rear engine could "take the curves like a beetle." The last curve leading into the castle's porte-cochère was the "beetle's " nemesis. It made the turn all right (on two wheels), but the hard stone castle walls were directly ahead and did not move. When the *Volkswagen* stopped abruptly, Röhrig and Tritschler kept going long enough to poke their heads through the windshield. Fortunately, Lohse, Knoop, and Dr. Wolff, were wedged too tightly in the narrow rear seat to follow example. Thus instead of looking at slides, the party spent the evening swathing Röhrig and Tritschler in bandages. Eventually Tritschler was able to persuade Dr. Wolff to cut a

... how you rated the pictures in the January issue

1 2 3 4 5

6 7 8 9 10



Lenses are numbered from left (1) to right (11).

8MM & 16MM TELEPHOTO and WIDEANGLE LENSES

This is the most unusual selection of brand new, first quality movie lenses you have ever seen. You'll instantly recognize that our prices represent a tremendous saving, sometimes as much as 75%! You've probably seen the B&H Eymax at $49.00 or the Morton Bettar at $40.00: it's hard to believe that you can get the same thing for so much less. Every lens sold by us is fully guaranteed; how can you go wrong?
The supply is limited and cannot be replenished. So don't hesitate. If you can't afford the lens you want right away, send us a small deposit and we will hold it for you.

(5) *Eastman Kodak 3" f:4.5 Anastigmat, focusing mount (government surplus).
(3) 8mm Mansfield 2" f:2.5 Cinepar, fixed focus.
(2) 8mm Berthiot 1½" f:1.9 Cinor, focusing mount.
(1) *Berthiot 3" f:3.5 Cinor, focusing mount.

Any of these telephoto lenses at the amazingly low price of **$29.95**

**The 3" 16mm telephoto lenses can be used on 8mm non-turret type cameras with an adapter. Cost $1.00 additional.*

(9) *Bell & Howell 2" f:4.5 Eymax, focusing mount.
(8) 8mm Wollensak 1¾" f:3.5, focusing mount (government surplus).
(11) 8mm Wirgin Luvar 7mm f:2.5 Wideangle.

Any of these telephoto lenses or the Luvar Wideangle **$24.50**

**For 16mm or 8mm, same price.*

All 8mm telephoto lenses and the Luvar are made to fit all Revere, Keystone, Perfex, DeJur, Franklin and Briskin cameras. If you wish to use one of these lenses for the B&H Sportster or turret model, Bolex L-8 or Universal Cinemaster, add $1.95 to prices quoted.

*16mm telephoto lenses in standard C mounts (for Revere, Keystone, etc.)

When using a 2" or 3" telephoto lens on an 8mm camera, the PAM ZOOM FINDER is a very important accessory. This finder indicates actual coverage and magnification of all lenses from ½" to 3". Reg. $18.25. If ordered with any of the lenses advertised—$5.95

MORTON BETTAR TELEPHOTO

8mm and 16mm, in focusing mount

(4) Screws into or snaps over your present camera lens instantly and accepts its speed, doubles its focus length, quadruples size (area) of subject matter on film. Your 8mm ½" f:1.9 lens becomes a f:1.9 telephoto lens, your 16mm 1" f:2.5 lens is made into a 2" f:2.5 telephoto lens, and so on. The Bettar is instantly removable for normal shots. A built-in lensshade and filterholder accommodates Series VI filters.

Telephoto or Wideangle **$10.95** Both lenses for **$19.95**

WIRGIN WIDEANGLE

8mm and 16mm

(10) Similar to the Bettar, this wideangle works in conjunction with your present lens, cuts effective focus length into half. A ½" f:2.5 lens becomes a 7mm wideangle lens, a 1" f:1.9 lens a ½" f:1.9 wideangle, thus covering four times the normal area! You use the same openings as you do normally.

Both the Bettar Telephoto and the Wirgin Wideangle auxiliary lenses are available in special models for all Revere, Keystone, DeJur, B&H, Perfex, Franklin, Briskin and Kodak 8-20 and 8-25 cameras.

Please specify what make, speed, model lens you have when ordering.

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KINE EXAKTA TELEPHOTO $39.95

coated f:4 90mm

A sensational value, so much superior to what you have seen advertised at almost double our low price. Beautiful chromium finished barrel with focusing mount, settings from 3½ feet to infinity. Needlesharp definition at all openings. A Spiratone Exclusive, sold on a ten-day money back guarantee.

OTHER KINE EXACTA ACCESSORIES AT TYPICAL SPIRATONE PRICES

"SOL" FLASHUNIT with two extension outlets, 5¾" chromium reflector	$ 9.95
PRISMATIC VIEWFINDER, makes Exakta an eye-level focusing camera without parallax (like the new $475.00 Contax S)	47.95
ELGEET 105mm f:4.5 coated telephoto lens	47.50
FOCUSING HOOD(facilitates focusing and composition	1.25
FOCUSLIX, produces rangefinder effect, even at smaller openings, is easily installed on groundglass	3.95
Set of three EXTENSION TUBES, with adapters	15.95
Combination LENSSHADE AND FILTERHOOLDER (state what lens you have)	2.00
EXACTA GUIDE, a book every Exakta owner must read	1.75
MICROSCOPE ADAPTER SET	11.95
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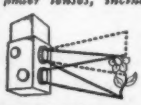

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hole in his Santa-like mask of bandages so that he could enlighten Röhrig as to what he thought of his driving skill. All injuries, including those to the "beetle" were superficial, however, and everyone concerned was completely recovered within a few days.

Oldest Photographer?

Items that have appeared in recent *Modern* articles entitled *Our Photograhic Past* have caused a lot of readers to write us about the "firsts," the "onlys," the "last," and many other superlatives that have come to their attention. We don't know for certain

. . . 3 million prints

who the oldest *active* photographer in the country may be, but we have a hunch that reader Joseph Sapienza who sent us this photograph may be right in nominating Arthur J. Telfer of Cooperstown, N. Y., for the title. "Putt" Telfer, according to Sapienza, was born in 1859 and has been taking pictures since he was 15 years old. He has made around 3 million prints in his lifetime and still has on file the wet plate negatives he exposed 70 years ago. Still operating his own studio, Mr. Telfer daily drives a 1914 Ford that he "wouldn't trade for the best car on the market today."

Tempest in a Contax

When the Russians decided to manufacture the Contax "S" camera, it was shown at the Leipzig Trade Show, and in November, 1949, *Modern* published what data we could obtain on the camera. In the interest of publishing the truth without frills, we said that our information was sketchy and based purely upon reports which we had no means of checking at that time.

On page 8 of the January, 1950, issue, a second report on the Contax "S" appeared in *Modern*. This report was based upon the opinions of several Americans in Europe who responded to our request for further details. The reports we received, and particularly those of an American Air Force officer who enjoys photography and who examined the Contax "S" carefully, were published in *Coffee Break*.

In the March issue, *Modern's* editor described the new Contax IIA camera (made in Stuttgart) which he saw while visiting the German factory in the American Occupation Zone. Thus *Modern Photography* was the only camera magazine to print information which gave first-hand opinions on the cameras by actual users.

It now appears that these various reports have resulted in some conflicting information. Concerning the Contax "S" camera, the Ercona Camera Corp., American distributors for the camera, states in a press release signed by D. M. Harris:

"Prior to the war, the main plant of the Zeiss-Ikon Camera Works was located in Dresden, Germany. The original Carl Zeiss Lens Works was located in Jena, Germany. After the war and at the time that Germany was partitioned by the Occupying Powers, both Dresden and Jena became part of the Eastern Zone. Both the Zeiss-Ikon Camera Works of Dresden and the Carl Zeiss Lens Works were nationalized and fell into groups known respectively as the Association of Industries Owned by the People 'Mechanik' and Association of Industries Owned by the People 'Optik.'

"The Contax-S is produced exclusively in Dresden, the original home of Zeiss-Ikon, and features lenses made exclusively by Carl Zeiss, Jena, traditionally known as the world's finest optical plant. The Contax-S is the result of 15 years of intensive research. It is completely revolutionary in principle and is being hailed as the most significant advance in camera design since the first miniature camera itself. Examination of the Contax-S will show that it could only be a product of the Zeiss-Ikon craftsmen of old, whose preeminence in the camera world has never been disputed."

Speaking in behalf of Carl Zeiss, Inc., the New York firm operated under the Alien Property Custodian, Mr. K. A. Bauer writes: "Although the confusion created by the use of the names 'Contax' and 'Zeiss Ikon' for the other camera (Contax 'S') is disturbing, we would prefer that the Contax 'S' be a success rather than otherwise. If it is bad, it will harm the name 'Zeiss Ikon' and 'Contax.' If it is good, it will merely be another competitive product on the market. The camera is absolutely different in construction from the Contax II A which we sell."

Bauer continued: "In reference to the press release distributed in regard to the Contax "S", our answer is as follows:

"To say that 'the Contax 'S' marks the first improvement in Zeiss camera design in 15 years' is untrue. There is

Continued on page 90

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UNIVERSAL PC 500 8mm Proj. and case	43.00	.....
PERFEX Deluxe, cpld RF, f2.8 Woll. anas, and ER case	55.95	.....
MERCURY II, f2.7 ctd., ER case	43.95	.....
WIRGIN 2¼x2¼ folding camera, f4.5 Woll. ctd. lens and ER case	26.95	.....
UNIFLEX I, f5.6 ctd. and ER case	37.95	.....
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RUBIX 16mm still f3.5 and case	14.95	.....
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PERFEX 101, 35mm f4.5 Woll. and ER case	23.95	.....
CINEMASTER II 8mm camera and case	.....	37.95
MONTE CARLO 120, f4.5 lens, built-in exposure guide, ER case	29.95	.....
UNIVERSAL 8mm, 150 W. Proj. and case	.....	23.95
WIRGIN 2¼x2¼ Junior camera and ER case	12.50	.....
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Pacemaker 4x5 Speed, f4.7 Ektar, RF, flash	288.00	210.00
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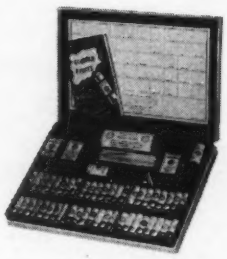

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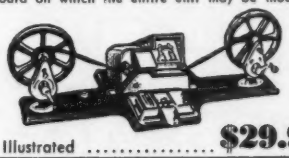

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Not only one of the most versatile lenses for the amateur and professional photographer, but now it is a lens which is being used by one of the country's foremost Television Networks (name available on request). A rare combination of speed and great magnification, the 7" F2.5 Aero Ektar lens can be used on most cameras with removable lenses. The original cost was more than $350 and we are proud to make them available at this LOW, LOW PRICE. Recommended for use with Kine Exakta, Leica, Contax, Korelle Reflex, Primarflex, Praktiflex, all press-type cameras and most 8mm and 16mm cameras.

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says Ansel Adams

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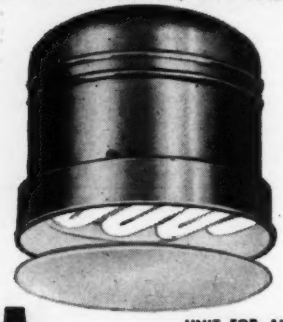

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hollywood and vine

The Miracle-Eye camera that Phil Bath, photographer for the Los Angeles Times converted from a surplus K-24, enabled him to take that amazing sequence you may have seen of the violent death of race-car driver Rex Mays in Del Mar, California. The fatality was recorded on film from the first split second of danger to the final disaster, a time lapse of only a few seconds. Shooting at three 5"x5" frames to the second, at 1/900 of a second, Phil caught the tragedy from almost 300 feet away with a 20" telephoto.

About a year ago Phil made his first experiments with a high speed sequence camera, and came up with this rig which is powered by a 24 volt battery. The 27 pound camera takes rolls of film up to 56 feet long, or about 125 exposures. "About one quarter of a football game," as Phil puts it. He takes 5 loaded magazines to fights, tennis matches, baseball and football games, swimming meets, and even up in airplanes. The K-24 was fitted with an extension tube for long lenses, and the surplus stores supply film tanks and other necessary equipment.

Says Phil: "Very soon I'm going to make the outfit more portable with a handle, a wire finder, and a new 13 pound battery now coming on the market. (The present one weighs 50 pounds!) And with the new anti-halation film Eastman has promised to make for us, we'll really be in business!"

Phil Bath, at the right in the accompanying photograph helped fellow photographer Felix Paegel (left) of the *Los Angeles Examiner,* build a similar camera shortly after he perfected his own converted K-24.

Herman Wall has been, strangely enough, laughing about a discovery that his darkroom thermometer was ten degrees off. Some of his colleagues one day checked their instruments with his, and found to their dismay that he was souping Ektachrome at 78 degrees F. "We made a few compensations," he says calmly, "and except for a little extra contrast in a few cases, our clients were well satisfied with the color. Some latitude!" (Ed. Note: Mr. Wall must have been clairvoyant. For Kodak-approved processing at 75° see this month's Photo Data.)

Lately Mr. Wall has reorganized his handsome, compact darkrooms to do more of his commercial and advertising work in Flexichrome. The agencies, he reports, are very enthusiastic about the new process.

PHOTO BY RAGNAR PETERSEN

Derald (Curley) Martin and bossman Peter Keane of Sarra's Hollywood studio report an incident which happened when they were shooting an ad for a liquor manufacturer. The scene was the fancy bar of one of Hollywood's prominent actors, the lights were set, the ice cubes swimming in a bowl, and the actor had the proper look. But among all the bottles on his shelves, the brand they were supposed to be featuring was conspicuously missing. Shooting was resumed half an hour later, after they had brought in the proper fifth.

Red Skelton is an avid, untiring amateur photographer, and sometimes he's found it very helpful. For instance, recently he was riding with a few friends in a car which was stopped for a minor traffic violation. As the officer prepared to write a traffic ticket Red hopped out, pointed his camera and said "Hold it." Very politely Red asked the officer to try this and that pose and

Continued on page 98

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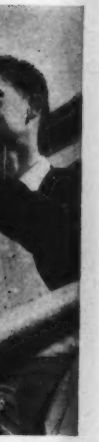

PETERSEN

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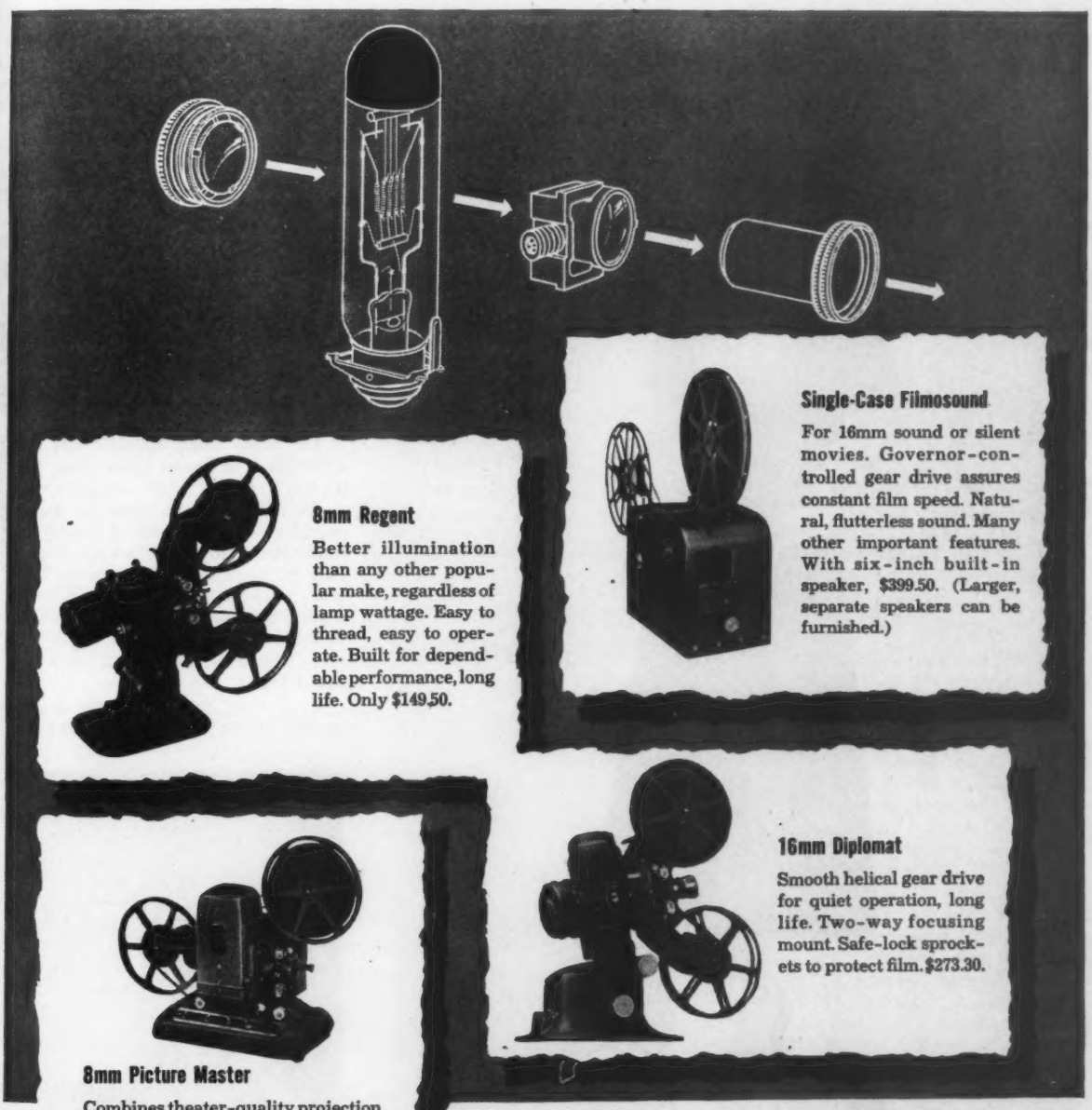

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Bell & Howell

Chicago 45

amateur report

John Ingram's hobby is making box camera pictures. He made these with a 25c used-Brownie, and a 69c drugstore camera

A few years ago I became fed up with photography both as a hobby and a profession. Before I knew it, I was in the selling end of a commercial studio and weeks went by without my seeing or even thinking of a camera. Then, one day last May, I happened to be taking a walk along one of the beaches of Lake Michigan when I spotted some of my friends nearby.

It was a typical spring day in Chicago, and these were an ex-photographer's typical friends. Carrying from two to five different cameras apiece and groaning under all the accessories they could pack into cases, they were rushing the season for a new crop of exhibition pictures.

The funny thing about it was that although I had seen them shoot film by the yard on other occasions, you rarely saw any prints from the alleged negatives they exposed. I thought it might be fun to shoot the same objects they photographed and turn up later with a whole armful of pictures; the main difference being that mine would be made—for the sake of a gag—on the cheapest excuse for a camera I could find.

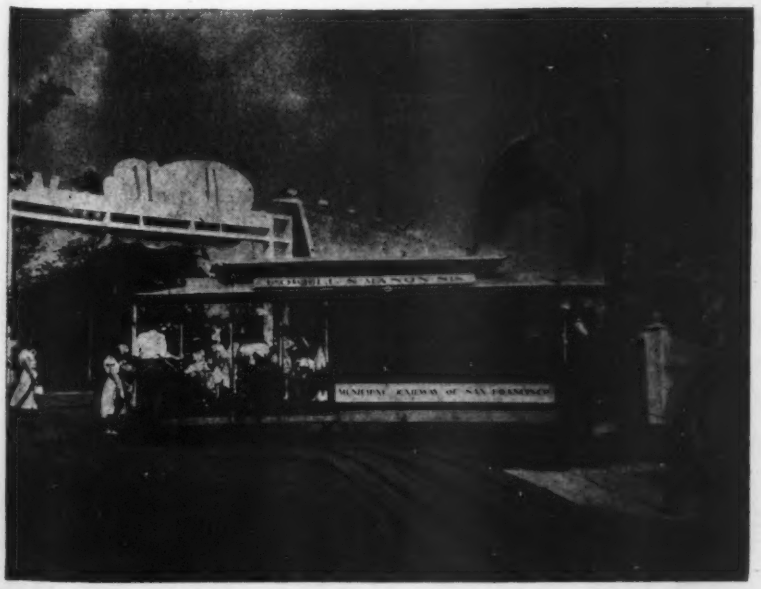
In a drug store I bought a vest pocket plastic camera which was on

sale for 69c. I thought this was a rock-bottom price for a camera until I happened to pass a second-hand store that had an ancient box Brownie in the window for 25c.

Thus, loaded with two cameras, I took to the beaches. The drug store job had no iris diaphragm and made only instantaneous exposures, and upon developing my first roll of film that night, I discovered that it leaked light unless it was well taped at the back. The antique Brownie had a pretty decent lens, judging by its pictures, for it made negatives that were reasonably sharp over most of their area whereas the 69c plastic special cut sharply only in the center for an area about the size of a single 35mm frame.

The funny part about it was that I began to get a kick out of making pictures with these cameras. They lacked all the fancy gadgets that do part of a photographer's thinking for him. You had to rely on your own good judgment of light, distance, and motion. If you were right in your judgment, I discovered, you got a fairly good picture. Slip-shod methods and leaning on the camera's inherent "versatility" to gloss over your human errors were out of the question because they invariably resulted in no picture at all.

INTRIGUED by being photographed with a box camera and appearing in *Modern*, fashion model Peggy Gaffney gave up a Saturday afternoon's shopping to pose for the picture far left. The Skid Row picture was an unposed candid. The Chicago skyline, above, was enlarged from a small section of a negative and the scenic below was made on infra-red film. The old streetcar was snapped at the Chicago Railroad Fair.



In the darkroom, I tried solarizing the box camera negatives and these experiments, in turn, led to all the other experiments I had once enjoyed with expensive equipment. The big difference, to me, was the satisfaction I got out of producing good results with the box cameras. If you get a difficult shot with a box camera you know that you, yourself, made the picture—not the camera. It is precisely like digging out the basement for a new house with a spade—when you are finished you know every strata of soil that lies behind your foundation. With a completely revived interest in photography as a hobby, I plan to continue to experiment with the negatives that come out of my two little black boxes with the holes in the front.

John Ingram

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Photo by Melvin Victor, N. Y. I.

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Like so many men in other fields of endeavor, Mr. Webster wanted to increase his earning power—to find a job that really made it fun to get up in the morning. Since his graduation from N. Y. I. he has sold many of his "on-the-spot" news shots to leading newspapers and magazines and is now branching out into lucrative publicity work.

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Guernsey Breeders' Journal, Peterborough, New Hampshire. Monthly. Buys photos of Guernsey cattle in a setting of farm buildings, pasture, or other rural setting. Uses black and white pix for cover. No color. Payment $2-$10, on publication.

La Ferme (French), 822 Sherbrooke St., E. Montreal Can. Photos of interest to farms, dairies, and rural readers.

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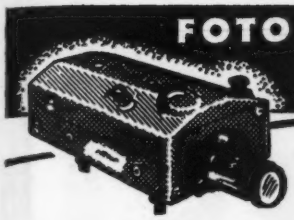
Continued on page 92

FOTOSHOP Springtime Specials!



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Designed by Bright Star Battery Company expressly for use with these type cameras.

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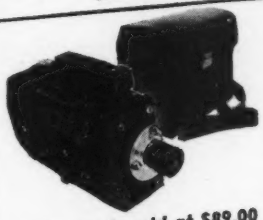

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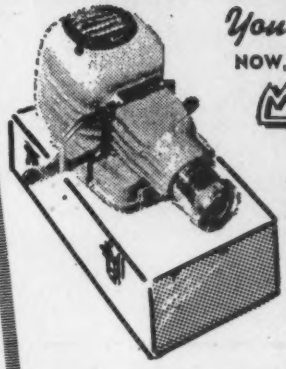

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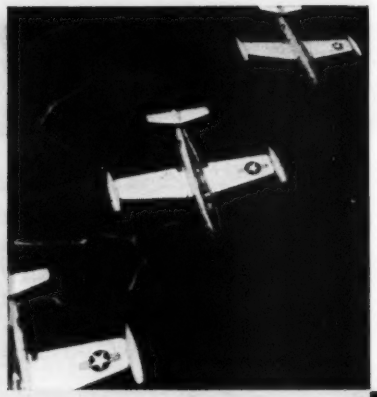


SWISH

The old photographic argument—whether a speeding object should be shown sharp, or blurred, is pretty well taken care of in making a broadside, close-up action shot of any airplane. When you add the extra swish of a jet job it's bound to be blurred!

Bob Smallman did the two shots of jets shown on these pages of the Jet Squadron based at Otis Field, Mass., for Metro Group, New York. The small one above is the conventional photograph of planes flying —Piper Cubs or P-84's—taken from another plane, going the same speed.

The large one, doing a "double truck" across these two pages is full of fireworks; an exciting, modern, interpretative shot.

Says Smallman: "I decided that the best thing that I could do, since I couldn't stop the action, was to make the picture really say 'z-o-o-m.' So I slowed the shutter of my Rollei down to 1/25 of second, set F:16 which was right for my K2 filter and Super XX film.

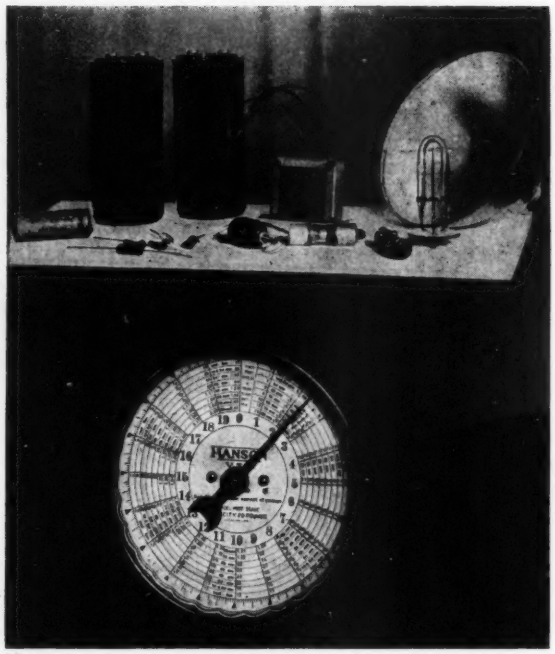
"The result startled me . . . but it's the way these improbable things look."

H

This is the way the eye sees a jet take-off

LOW VOLTAGE LOW COST SPEEDLIGHT

The new low-voltage FT 110 flashtube developed by G-E promises speedlight equipment at a price amateurs can afford



NEW COMPONENTS of the new low-voltage speedlight are few and simple. With half a pound allowed for wire and case, complete unit will weigh under 3 lb.

OLD A DEMONSTRATION unit for the FT 210 flashtube shows high voltage speedlight is more complicated, uses more parts which are heavy and costly.

To many professionals speedlight has become a strong right arm. In the few years since the first commercial units were made available, those who earn a living by satisfying editors and advertising clients have put electronic flash to work solving difficult problems and finding new applications almost every day.

Unfortunately, the exciting possibilities offered by speedlight have until now been denied to many amateurs. For one thing, most sets have been too large and cumbersome; for another, the price too high for casual pocketbooks. In both cases, scaling down to match the modest needs of the average amateur has been one of the big unsolved problems of manufacturers. Now a successfully "scaled down" speedlight, the FT 110 flashtube, reflector, and power supply, has been announced by General Electric Company.

In designing the new midget repeating flashtube and midget power pack that goes along, G-E scientists have been able to get flashtube light output up, the size down, and reduce the size and weight of the power supply as well. But most important, the cost of the complete outfit has been brought down (it looks as though it will sell for well under $100), so that it is now within reach of the amateur photographer.

Complete outfits did not appear for sale at the time the new flashtube was announced because G-E chose to offer its developments and discoveries to the photographic industry rather than market a speedlight of its own make. Already a number of manufacturers have gone ahead with equipment using the FT 110, with the result that prospective users will soon get a choice of models and features at competitive prices.

Speedlight the World Around

The big difference between the new FT 110 flashtube and tubes of more conventional design is one of size and efficiency. For all, the type and quality of illumination is identical. Thus the user of one of the new FT 110 outfits will enjoy most of the advantages of other speedlights without having to cope with many of the disadvantages.

TEXT BY DON MOHLER, PHOTOS ON THESE TWO PAGES FROM GENERAL ELECTRIC

As with any speedlight, the flash is quick, intense, and of daylight quality. The entire flash lasts only 1/5000 second. Because it is so quick, pictures are always sharp—even though the subject moves or the camera is jarred at the moment of exposure. With speedlight, even the simplest camera can freeze the swift action of sports, or catch fleeting changes of expression. Pets, babies, and nervous models do not object to it since the flash itself does not last long enough to produce heat or glare.

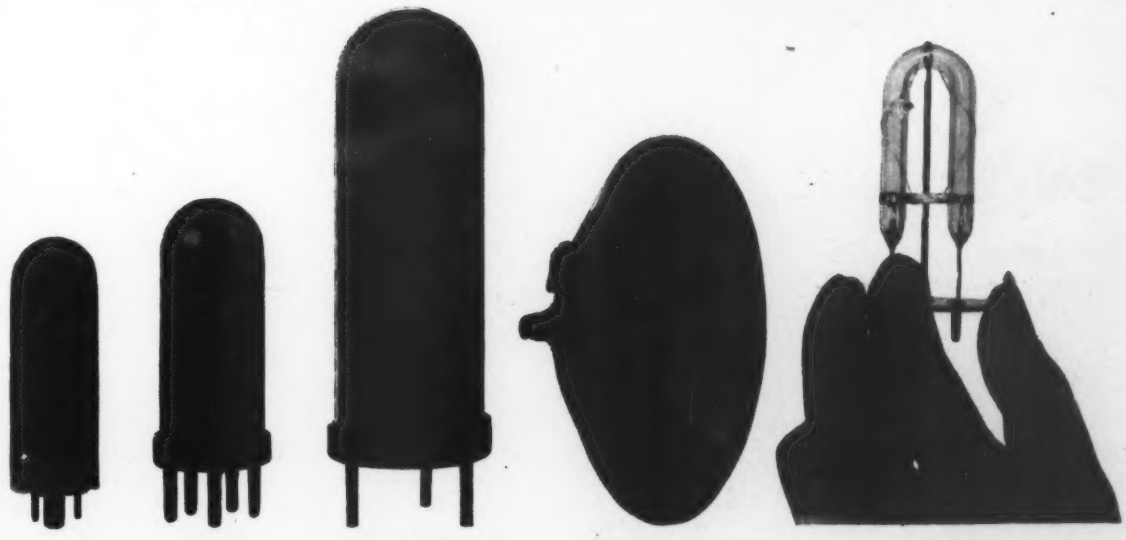
In less than one-half minute (as little as three seconds with some AC models) the tube may be flashed again. And this can be repeated again and again for literally thousands of times.

The exposure with speedlight is always uniform. No other source makes possible such exact control of exposure from one picture to the next. Outdoors speedlight has another unique advantage, in that the same amount of its light reaches the film regardless of shutter speed. Since the exposure of the daylight part of the scene can be varied by changing the shutter speed, as many differences in the balance between daylight and flash are possible as there are shutter speeds on the camera.

The obvious advantage any speedlight's repeating tube has over conventional flashbulbs is not only that lamps need not be changed for each shot, but there is no risk of running short on lamps, no chance of missing a shot through forgetting to change bulbs, no annoyance with disposing of used bulbs. With speedlight, the first cost is practically the only cost. Thus, in the hands of an active photographer, the outfit can soon pay for itself as compared to the cost

ONE EXPERIMENTAL low-voltage speedlight unit built by G-E put the power supply for the FT 110 flashtube in a smart-looking shoulder bag. The heavy, rubber-covered cable carries only a single pulse of current to trigger and fire the tube. THE FOUR flashtubes shown at left, below, are typical of those designed for high voltage and heavy loading. The new FT 110 tube at right is specifically not intended to handle the loadings required for most studio operations (200 to 2000 watt-seconds).

5 REPRESENTATIVE FLASHTUBES



FT 210 FT 214 FT 403-503 FT 220 FT 110

ONE MILLIONTH OF A SECOND was the exposure for this bullet-stopping picture by D. Rebikoff of Lucerne, Switzerland. While it was not made with the new FT 110 outfit, but by a commercial Rebikoff Electronic Flashlamp (30 watt-seconds), it is typical of the type of photograph which has made speedlight famous. Not a laboratory job, Mr. Rebikoff describes his difficulties in making the picture: "First, I had to gather my material; this took two years. I needed a solenoid adapted to speedlight, an automobile battery, various wires and fittings, and of course my Linhof with a Xenar 15cm F:4.5 lens. Then I had to get permission from the Criminal Police to fire the Smith and Wesson revolver, type Far-West 45. I placed myself in position with the gun and tripping wire in focus, and fired the gun. The noise of the explosion was terrific, as there was a special bullet-catching pan behind the target. I reeled back and wondered what had happened to me, then rushed to the darkroom."

of a conventional flash synchronizer and the one-to-a-picture flashbulbs to supply it.

Simple and Efficient

The new FT 110 low-voltage tube operates exactly as do other electronic flashtubes. When an electrical charge is passed through ionized xenon gas in the tube, a quick flash of light is produced. This charge is first stepped up to the proper voltage through a transformer and stored in a condenser until used. The transformer, condenser, and associated parts make up the speedlight's power pack.

There are a number of reasons why the power pack for the FT 110 can be light in weight, low in cost, yet efficient. First, the new tube is designed to work at about half the voltage required by previous tubes. This, in turn, allows lighter, smaller (electrolytic) condensers to be used. Second, a brand new "pulse transformer," tiny and efficient, has been developed to trigger the tube. It eliminates the conventional and costly electronic switch tubes, as well as many other parts (unless it is desired to introduce time-delay synchronization, or use photo tubes for remote triggering of "slave" units by a "master" flash).

The FT 110 flashtube is designed for operation at 1000 volts with a maximum loading of 100 watt-seconds, whereas older tubes, while frequently operated below the 100-watt-second level, are most efficient at 200 watt-seconds or more and at higher voltages. Hence the light output of the new tube exceeds that of other types worked at the same loading, since it is always operating near peak efficiency.

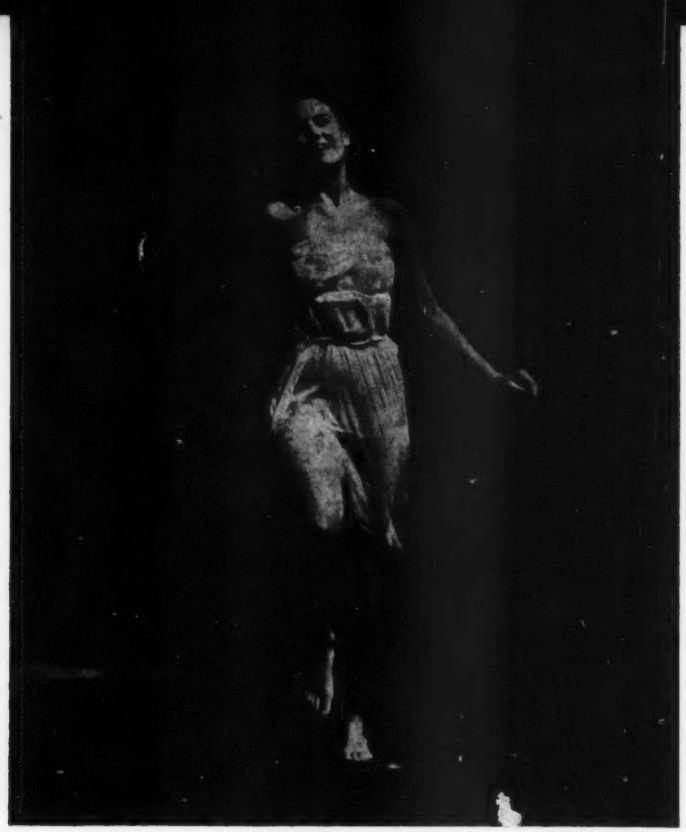
The tube itself is a simple U-shape, with only a 3-inch gap between the electrodes. This compares with twelve inches for the older model, the spiral-shaped FT 210 flashtube.

The current which triggers the flashtube is quite harmless. This is the only current which flows through switches and camera parts. It is supplied by the direct-triggering transformer and consists of one tiny pulse of electricity through the wire which is wound around the outside of the tube (see illustration, page 25). This pulse ionizes the gas inside the tube so that it becomes conductive and the 1000-volt charge then snaps through the tube.

The actual discharge current is safely conducted from the power supply directly to the lamp through properly insulated cord (or internal connections), and there is no reason why any user should come in

Continued on page 78

PHOTOGRAPHS BY
JACK B. MITCHELL



ATALANTA, the swift and beautiful maiden, who lost her race to Hippomenes because she stooped to pick up the golden apple.

mythology revised

Mythological characters have been carefully avoided by photographers, which seems rather strange. For poets, writers, painters and sculptors have woven some of their greatest works on the framework of the myths of the Greeks and Romans. Artists and sculptors have found in mythology a perfect reason for some of their most exciting commentaries on the human body; even a divine goddess was not above having what we humans consider a beautiful figure.

Jack B. Mitchell, a versatile young Florida photographer, who has the sun, the beach and a host of friends who make good models near his home in New Smyrna, has produced these interesting photographic interpretations of his favorite gods and goddesses. His equipment, costumes and props are simple and well within the reach of the average amateur.

PAN, god of the woods, flocks and shepherds, was also the god of nature. He lived in the beautiful grottos and wandered through the mountains and plains, playing his flute, amusing himself by heckling the creatures of the forests. He often led the nymphs in dance. And as Milton wrote,
" . . . Universal Pan,
Knit with the graces and the hours in dance,
Led on the eternal spring."

FAIR DIANA was the goddess of the chase and of chastity. She had the power of unerringly wielding a bow and, with her hounds, took great delight in chasing stags through the forests. Above, photographer Mitchell pictured her at rest beside a pool, and below, drawing her golden bow.

NARCISSUS, son of a nymph and a river god, was so handsome a youth that all the nymphs desired him as a lover, but he would not share his company with them.
One day a disappointed maiden uttered a prayer that Narcissus might sometime feel the pangs of a love not reciprocated. Her prayer was answered when Narcissus fell desperately in love with his own reflection. His remorse was so great when his image could not return his affection that he pined to death.
At death his body was transfigured by the gods into the flower that bears his name.

golf bag studio

Professional photographers like Roy Pinney often hit upon unique ideas while searching for methods that will enable them to fulfill assignments with the best picture results.

Perhaps the neatest idea that Pinney has come up with lately has been a golf bag carrying-case in which he stows away tripods, lampstands, and a host of other accessories that rectangular carrying cases are not built to accommodate. These longer items occupy the space normally devoted to mashies and drivers, while midget flash bulbs and small accessories fill the pockets ordinarily used for storing golf balls. In addition, there is room for two small cameras, a stack of reflectors, film, exposure meters, and the dozens of other little gimcracks like safety pins, scotch tape, and extra electrical accessories which somehow never seem important until you need them fast.

As shown by Pinney's checklist, an incredible amount can be crammed into a golf bag if one is systematic about it. To show exactly how some 38 pounds of equipment can be thus stored away, we

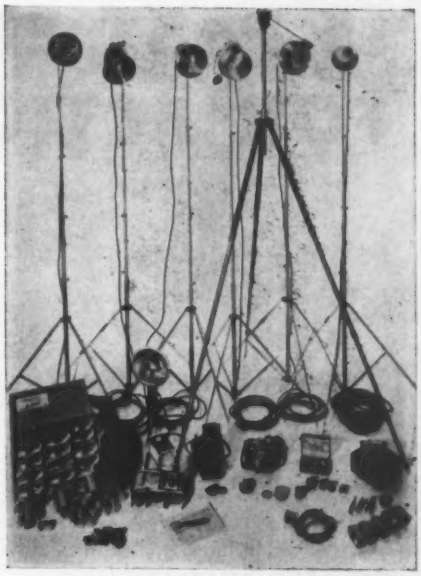
ROY PINNEY, above, often packs all the equipment he needs in a golf bag and buzzes off in his BT-13 to cover an assignment wherever it may happen to be. *Photo: Doris Pinney*
BELOW, the golf club bag supplied all the equipment Pinney needed for setting up a temporary studio in a corner of the Waldorf-Astoria. *Photo: Walter Kienzle*

asked Pinney to pack the golf bag he uses and then open it along the seams so as to make an "X-ray-type" picture of its contents.

To keep small articles separate, he packed them in individual sacks, each clearly labeled as to the contents. At the time he first started using a golf bag carrying case, he was able to buy war surplus gas mask bags at a cost of 9 cents each.

The pleasant thing about the golf bag studio is that it is adaptable to practically any job that requires variety in equipment. Since it is slung over the shoulder, the hands are free to operate a camera at all times. It does not betray its contents, making the photographer less conspicuous than if he were burdened with conventional boxes or cases to carry the same amount of equipment. When not in use, the golf bag studio is easy to store upright in a corner of the room or to lay in the back seat or trunk compartment of a car.

Photographers like Pinney may have need for all sorts of equipment at a second's notice in order to cover an assignment; hence the golf bag studio can provide an ingenious solution. For the casual amateur, however, it may prove to be too much of a good thing. A golf bag accommodates a great deal of specialized equipment which he may have no call to use. For limited quantities of bulk equipment—especially when lampstands and tripods are not to be included—a smaller camera bag or case is more practical.



ABOVE, the contents of the golf bag studio. BELOW, how the items are packed into the bag.

Golf bag studio check list

CAMERAS:	Rolleiflex for black and white
	Medalist for rollfilm Ansco-color
LIGHTING:	6 aluminum lighting stands
	6 reflectors
	1 extension cord with seven outlets
	6 photofloods
	1 five-cell battery case
	1 hunt reflector for midget bulbs
	adapters for midget bulbs and
	six extension cords
	2 fuses
	female adapter screw-in base plug
MISCELLANEOUS:	gross of flashbulbs incl. blues for color
	exposure meter
	15 rolls #120 rollfilm Super XX
	6 rolls Ansco outdoor color, 2 indoor
	model releases
	pen
	business cards
	filters (8, for color and black and white)
	duffel bags for bulbs, extensions, etc.
	misc.; incl. screwdriver, tacks, scotch tape, chalk, paper clips
	Quickset tripod
	work gloves
	synchronizer trippers and cords
	camera cases
	lock and keys
SOMETIMES:	spare shirt, handkerchief, socks, toothbrush
	Heiland booster box
	coveralls for industrial jobs, etc.
	etc., etc.

average overall weight—34 lbs.

COLOR FILM IS FAST ENOUGH FOR ACTION

BY GLEN FISHBACK

Color film is fast enough for action; it's all a matter of finding the right location such as the beach, river, or snow territory where maximum natural light of a sunny day is aided by the reflective character of your surroundings. There are many other factors which will help open up the field of color action to you, but ideal lighting conditions will probably do more for you than any other one thing.

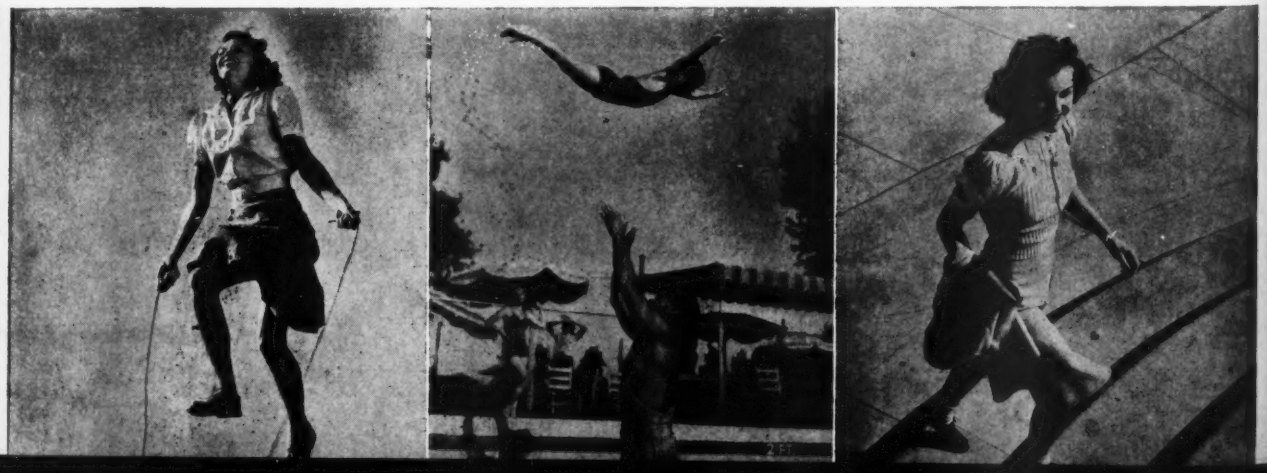
You may envy the professional his fancy equipment, but there are times when I wonder if there is sufficient difference in the results to justify incurring the problems that come with this equipment. In order to expand on this point I would like to tell you how the color shot on the opposite page was made and then show you how to go about getting similar results with a lot less bother.

I recently purchased a 7", F:2.5 Aero Ektar and after sufficient experimentation and theorizing decided to standardize on 1/800 second for my high speed work. My Sistogun synchronizer gave me an even exposure of light using "Jen-Dipped," G. E. #31 bulbs with the focal-plane shutter at this speed, and I knew that it would be fast enough to stop any reasonable action that I might want to take. The big drawback, however, is that when I am 12 ft. from my subject I have only about 20" depth of field to work with. Anything in front or in back of this zone gets fuzzy awfully fast, and the problems this brings up are sometimes terrific. Another thing not to be overlooked is the fact that a fairly long focal length lens gives me a large image, but at the same time it usually means that I am working farther from my subject and must use more flash bulbs for fill-in than if I were using a shorter focal length lens. To illustrate, the complete data for taking the picture on the opposite page was: 4 x 5 Speed Graphic using the 7", F:2.5 Aero Ektar wide open at 1/800 second on daylight Ektachrome with 4 blue #31's.

If you were to attempt this same shot with a shorter focal length lens you would find that you would be close enough to your subject so that one 22B bulb would be plenty for fill-in. Being closer to the subject you would have more depth of field to work with than I did, and with the action coming directly at the camera you would be able to use

Continued on page 82

THESE ARE Glen Fishback's pictures made in spots that would be ideal for color: over light surfaces such as sand, concrete and water. The data on the Ektachrome shot, shown on the opposite page, is given in the text.



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BALLET DANCERS, PARIS OPERA, BY GEORGES NIZIER

report on europe

The photographer Sougez's high Gallic voice cut through the assorted bedlam of car horns on Rue Fauberg St. Honoré. It was Friday morning, the start of the week-end exodus from Paris and the drivers of the Citroens, Renaults and Veedettes seemed intent on getting maximum performance from their little cars and big horns; pedestrians be damned! We located Sougez's "ici, ici" amidst the chimney pots of the fifth floor. At the end of the steep flights of stairs, Madame greeted us at the door, and patting her husband said, "I am glad that you have remembered my little Sougez."

Merwin Dembling's head did a slow pan around the life-size nudes hung on the pearl grey walls of Sougez's apartment, and he whistled cheerfully. Merwin, it should be explained, is our Paris correspondent; he had forsaken New York a year ago to write his novel in the creative atmosphere of the Latin Quarter.

Sougez, like most French photographers, does a great many studies of nudes. His have a lovely plastic quality and the enlargements seemed vibrant in the morning sun. He explained, "I have made pictures every day for 45 years and I am beginning now to feel that I have the technique of photographing the most difficult subject of all . . . the nude. The lighting must be simple. The best light is north daylight. The next best, because you can't always have daylight, is the indirect light from the walls of a neutral grey room. I simply aim my lights at the ceiling and the walls and this gives a charming soft effect. Dramatic lighting always seems to me to be so foreign to the subject. Why should I complicate the simplest of nature's forms with a light that could never occur naturally?"

The French photographers Americans know best are Brassai and Doisneau. Many of their photographs have appeared in our magazines. They have documented the strange sights, the Frenchman's approach to life, and the night-life of the greatest tourist attraction in the world . . . Paris.

Two well-known photographers in France whose pictures have not been seen so often in America are Willy Ronis and Georges Nizier. Both are Rolleiflex users and their photographs are of the class that the European calls "reportage." Says Ronis, "I want pictures that tell what French people do; whenever it is possible I like to make a series that gives an advancing motion. I want to get away from the old painting-imitation technique. The small modern camera can be used almost as quickly as the eye. Why should I use it like the artist uses a canvas and a brush? When I photograph such a historical monument as St. Michel I want to see it in a fresh viewpoint. The tremendous expanse of sand at low tide and the weird shadows of its Gothic architecture when you look down from the tower are breathtaking. These things I want to get on film. If only I could get paper and good dependable black and white film. Color film?

SOUGEZ . . . he uses daylight for nudes

WILLY RONIS . . . Paris is two hours by motorcycle

DEMBLING . . . lured by ham and eggs (American style)

Perhaps it will come here, at a price I can pay." Willy Ronis spoke happily of his house on the Loire, where he spent much of the year with his family. "The lot of the photographer in France must not be too bad," we remarked, "to be able to support a country place." "Oh, but that is not the case," he answered, "we live in the country to save our money. There one lives for almost nothing. When I need to come to Paris I mount my motorcycle and am quickly there."

In France, frugality has long been a national passion. Now with the exchange rate making the franc worth ⅛ of a cent, a tenuous discussion between a buyer and seller which results in a few francs gain often turns out to be only a Pyrrhic victory. A good example of the Frenchman's thinking revolves around the old-fashioned sulphur matches which are still used in many homes. These *allumettes soufrées* sell for 5 francs (1⅝ cents) a box. After the tip is induced to kindle with a considerable scratching on the box, there is a warming up period in which the coating of sulphur gets the wood burning. During this "time-out" a considerable amount of sulphur dioxide is given off. Even if you are in a hurry to light a cigarette, beware of this blue-flame period. One draw and you will be convinced of your folly. For 10 francs you can buy a box of modern matches and avoid asphixiation, but to many a Frenchman this would be sheer extravagance.

Evariste Deparois, whose pictures were given excellent reviews after his one man show last fall, is working now with imaginative movie techniques. He says of his exhibit prints, "I am sorry that only the viewer of my actual photographs ever knows what the print really looks like. My photographs are produced by experimental work with my enlarger and I can make only one picture; no duplicate is possible, except as a copy print. Sometimes I use as many as 40 negatives to make a single montage. Most of my photographs have been made after I have come home from a concert; Wagner, Strauss and other composers have inspired me to put down, photographically, my emotions.

"Deparois has discovered a new French art form," said one Paris critic, "in producing impressionistic photo-montages."

It is interesting to note that Deparois hails from a city outside Paris . . . Montreal, Canada.

PROVENCE STILL-LIFE, BY E. SOUGEZ

APRIL IN PARIS, BY WILLY RONIS

BLACK AGAINST WHITE, BY EVARISTE DEPAROIS

NUDE BY LAMPLIGHT, BY E. SOUGEZ

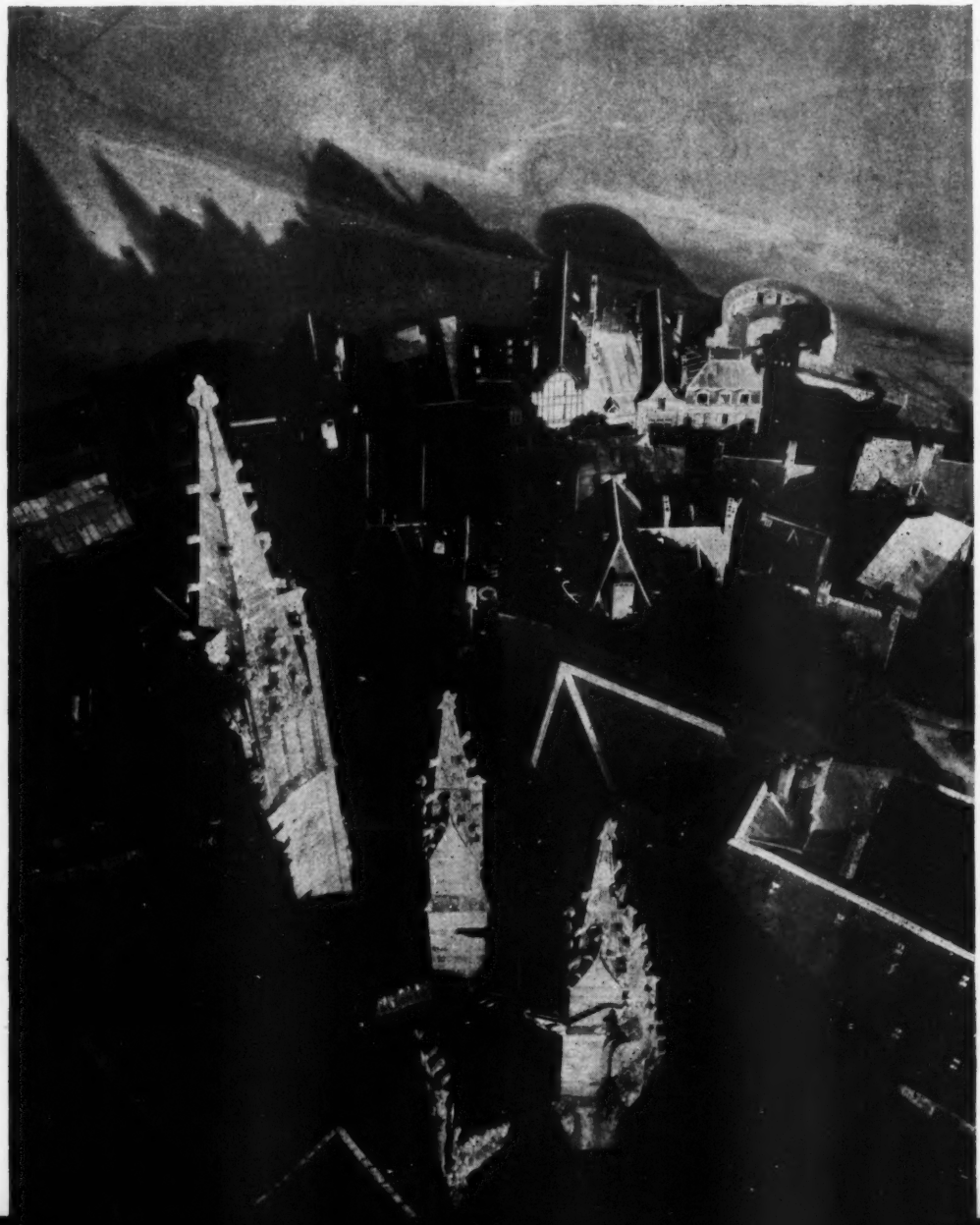
REINHARDT SINGS TO HIS SON
BY WILLY RONIS

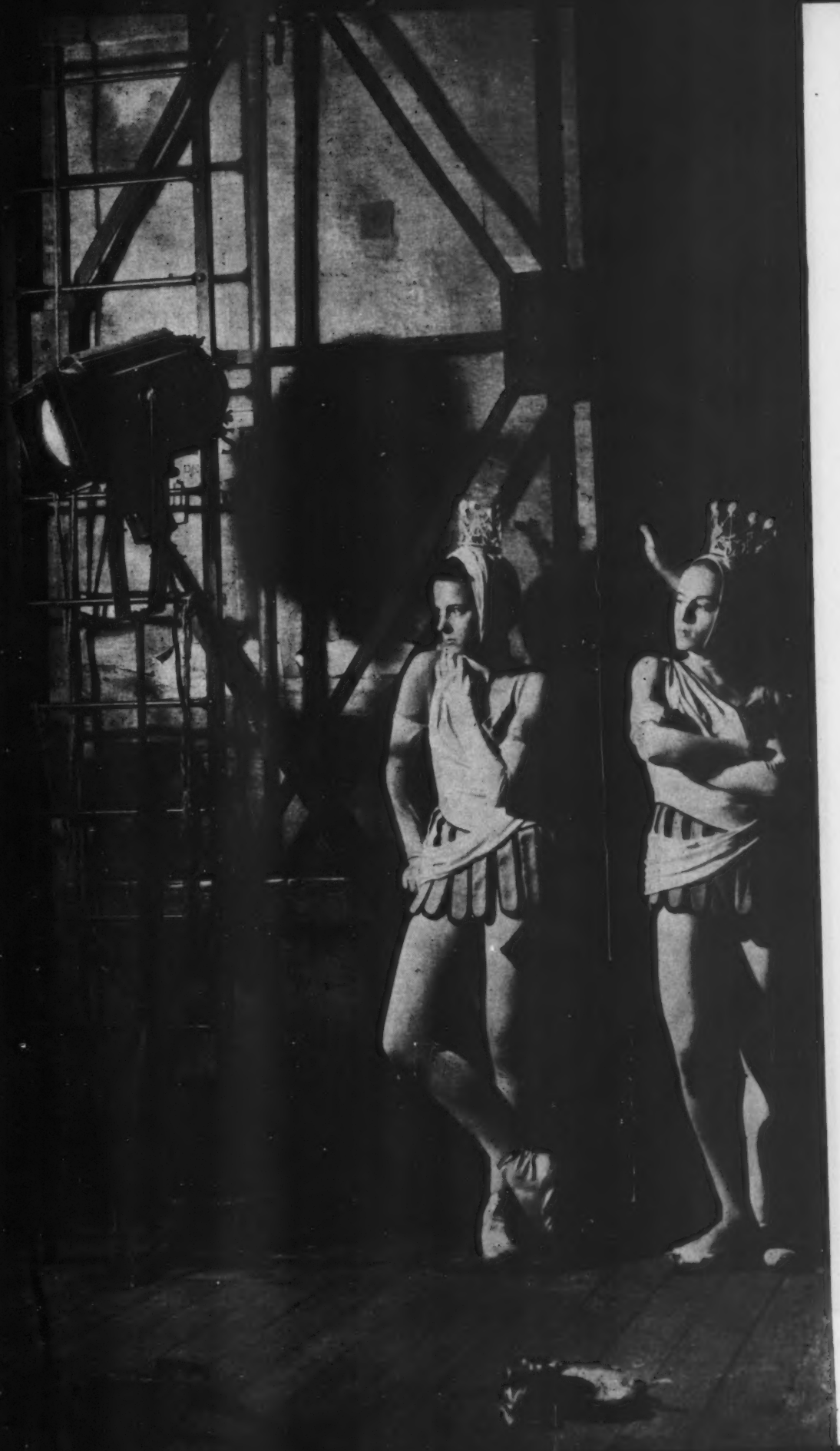
WINTER SUNSET, PARIS
BY WILLY RONIS

VILLAGE SCENE, BASSES ALPES
BY YVONNE CHEVALIER

OPPOSITE: CRITICS OF THE BALLET, BY BRASSAI

THE SHADOWS OF MONT SAINT-MICHEL, BY WILLY RONIS





report on europe

ENGLAND

The British have always been able to take it. That applies to almost anything you can name, from bombs to criticism. As one cabby replied when we commented on the damage the German bombs had done to London's West End, "Yes, it was hell while it lasted, but I hear there were cities in Germany that got it back worse."

Harold Lewis, who edits England's photographic magazine, *Photography*, made no bones about the kind of work he thought English photographers were doing. "When I reviewed the Royal Photographic Society's show last fall I titled it, 'Where time stands still.' There was not a sign anywhere of an attempt at fresh interpretation, or of inspiration, nor indeed of anything but copying the so-called old masters. And how they were copied! Maybe it is better for we British to criticize ourselves than to wait for the rest of the world to do so."

Tom Weedon is a young professional who is trying to do some new things. His spare-time pictures show his sensitive eye. He makes this point for his bread-and-butter pictures: "I know the kind of pictures I would like to make, but my commercial clients would never stand for them."

Chaloner and Mary Woods, a husband and wife team, who have made color a specialty, express the complaint of many an English photographer, "If we could afford to pay the prices for new equipment and experiment with lots more

RUSTIC CHARACTER
BY K. PAZOVSKI

PORTUGUESE CHILD BY TOM WEEDON

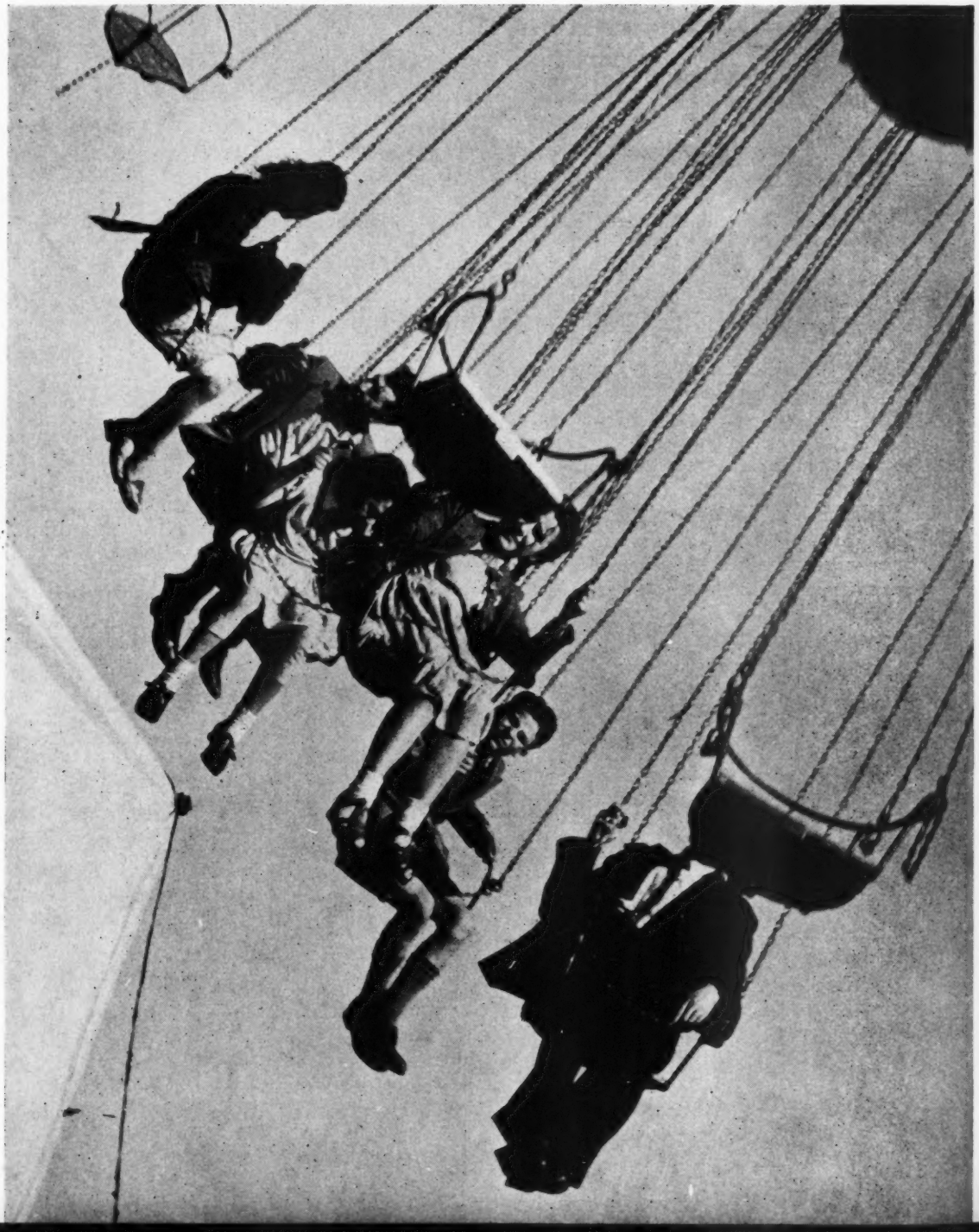
Made on his last trip to the Continent this informal study of a devout child catches the beauty of her shy eyes. "This is the kind of picture I like to make," says Weedon.

color film we could reach our ideal of fine color without this maddening slow progress."

A young Polish photographer who served in the Royal Navy during the war, Pazovski, makes one realize that it isn't only the shortage and high cost of materials that accounts for the lack of quality and fresh approach in many British photographs. Within the range of his experience, up to now mostly theatrical and portrait, his pictures sparkle.

OPPOSITE: POTATO PLANTING TIME IN YORKSHIRE BY K. PAZOVSKI

COUNTRY FAIR BY CHALONER WOODS



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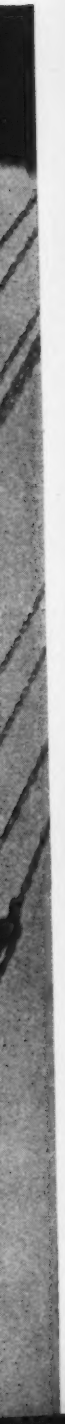
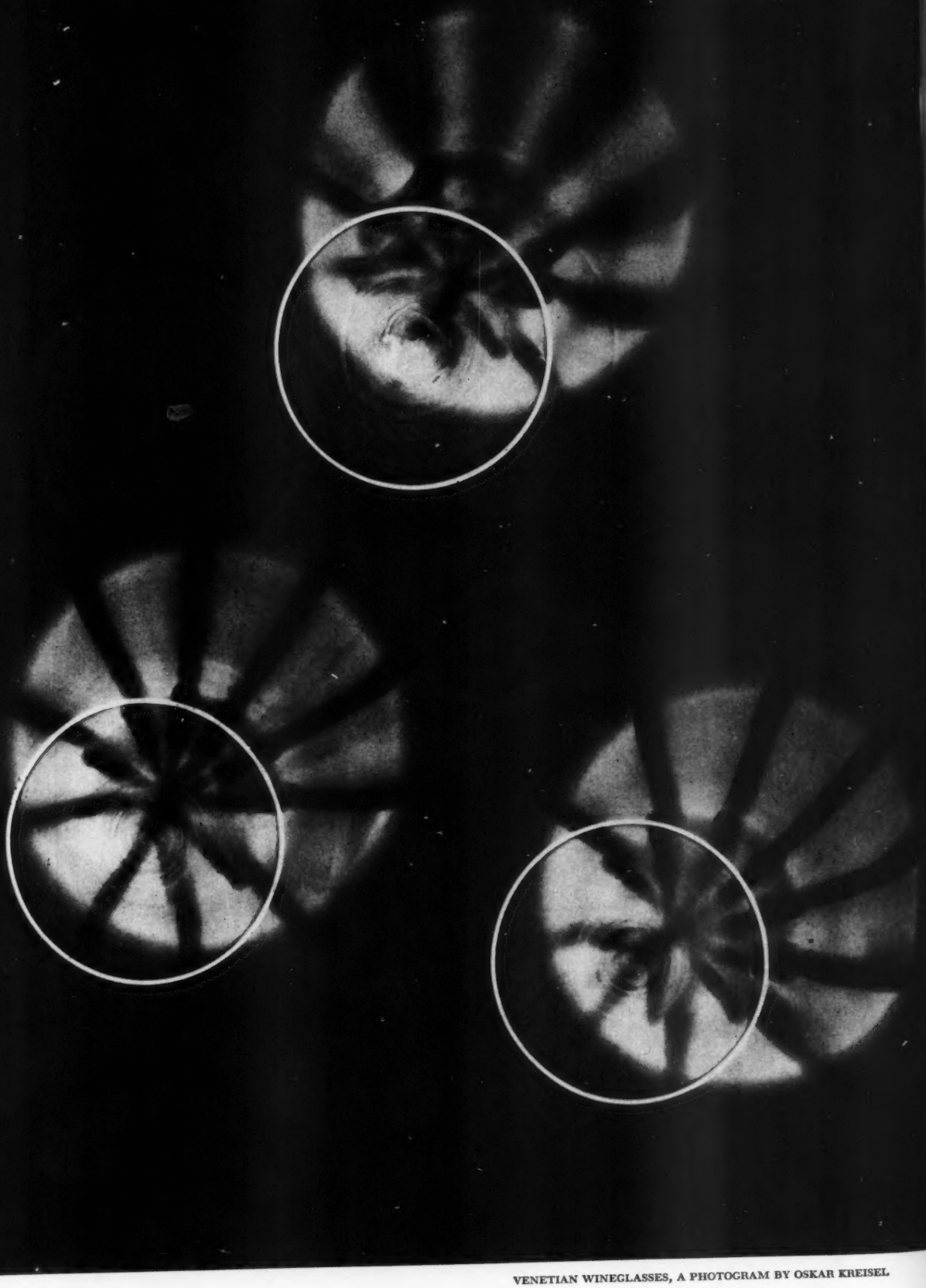




VENETIAN WINEGLASSES, A PHOTOGRAM BY OSKAR KREISEL

report on europe

GERMANY

When one steps off the Orient Express in Munich after the overnight trip from Paris it is like entering another world. For here, building is starting from the ground up. You are apt to think in terms of the States . . . *a huge wrecking company must have torn down all of these buildings to make room for a new parking lot* . . . Then you snap back and realize that this is the by-product of war. This hammering and bulldozing, digging and hoisting is a city coming back to life. As you drive through the medieval city gates you know the Americans are here. A huge banner in English reads, "Drive carefully, Heaven can wait."

The editor of Germany's *Photo Magazin,* Bernd Lohse, who is a stickler for precision, in eating as well as in photography, spread out in his office *Weisswürste,* Munich light beer and huge pretzels. "These," he said, "must be eaten before the clock strikes twelve." Following this light snack with a lunch at the Hofbrau at one o'clock with pan-fried mountain trout and Munich dark beer, convinces one that there is plenty of food available on the open market. The only catch is that most Germans don't earn enough to pay for it.

The photographers are mostly the professionals, for few amateurs have the time or money to pursue what used to be the favorite German hobby. The camera stores are filled with big, shiny lenses and new chromium-plated cameras which the German man in the street can only stand and look at through the windows. Occupation troops and visitors are the customers who can pay the prices. A whole new generation of photographers has come of age in Germany since the days when Hitler closed off communications with the rest of the world. True there are still such pre-war names as Dr. Wolff, Tritschler, Lazi, Herbert List and Renger-Patzsch to be seen in the publications. But more and more often you see the work of such new photographers as Windstosser, Schraudenbach, Schneiders, Kreisel with others who are putting tremendous energy into making their mark. In Munich, Kurt Schraudenbach sums up what a German photographer feels. He says, "We Germans have reaped the wild harvest . . . the war was a terrible mistake that we will have to live by for years. When a man is troubled, when the future is full of uncertainty there is one thing that he can do . . . work like the very devil and try to drown himself in the stream of his own creative energy. Some people say there is no beauty left in Germany. Yet there are the same forests, the same streams and mountains, and there is a strange hope in the wild grass growing up out of the broken bricks and mortar dust in the bombed-out cities."

Dr. Paul Wolff, who lives now in Braunfels, and whose books on his work with the Leica brought him world recognition and a fortune, takes a philosophical view of his own life. "My home in Frankfort and my negatives were wiped out with a direct bomb hit," he says, "my family has been broken up; my money

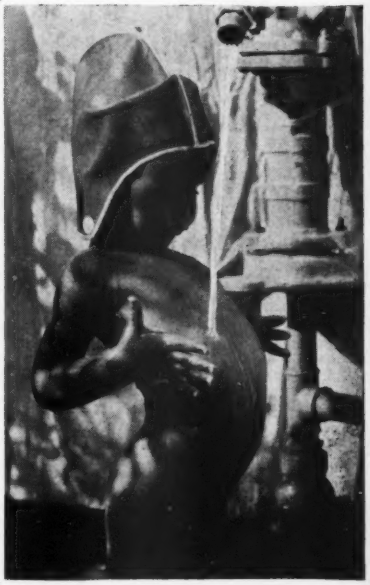
LUDWIG WINDSTOSSER
. . . self-portrait in clear water

TRITSCHLER, WOLFF, ROHRIG
. . . after bombs a look at nature

BERND LOHSE AND FRAU
. . . in Munich, white sausage is eaten before noon

PHOTOGRAPHER'S WIFE
WITH TAME HAWK
BY KURT SCHRAUDENBACH

COUNTRY BATH
BY LOTHAR RUBELT
COURTESY E. LEITZ



is gone. But several times before in my life I have had emergencies, and each time I have turned to photography. Photography always seems to pull me out of the hole. My interest now is the world of nature. With my Leica and our new Agfa color film I have opened the gate to tremendous new experiences. I am collecting pictures for a color book."

In Stuttgart the photographer Lazi who is known for his technically perfect pictures of textures, is busy supervising the construction of an addition to his hillside home and studio. He says, "I am going to have the dream of my life, a school of photography. I am 65 years old and it is time that I pass on some of my composition principles and technique."

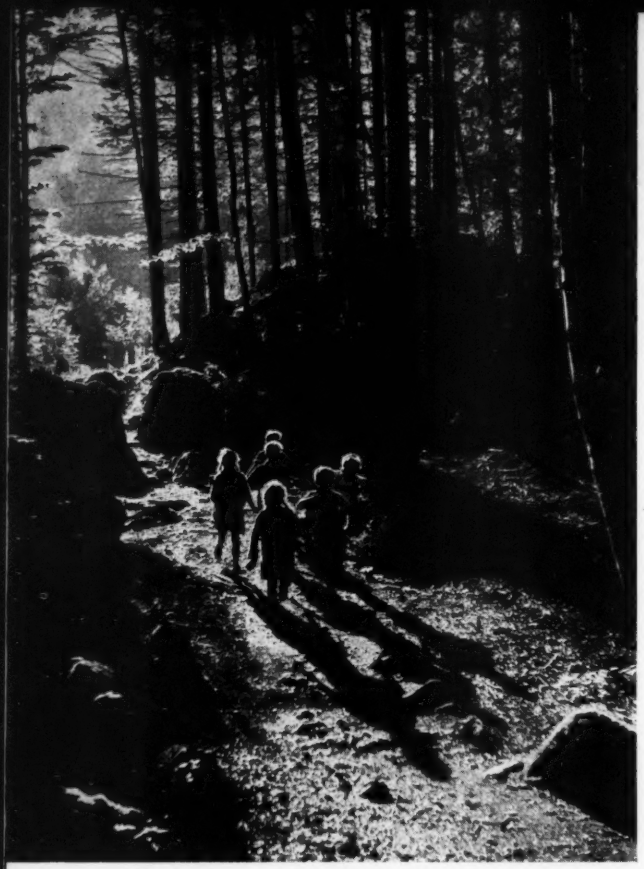
The German photographer can travel around his own country and take pictures on assignment or for his own collection, but to travel outside of Germany involves currency problems that make it almost prohibitive. Herbert List of Munich is making a series of sensitive pictures in Rome. He is fortunate enough to have friends in Italy with whom he stays. He can bring only 40 deutsche marks ($10) out of Germany. "Soon," he says, "I hope Europe will be free of the currency problems which make it so difficult to work and think in an international sense."

OPPOSITE: IN THE
LUXEMBOURG GARDENS,
PARIS
BY HERBERT LIST

REALISTIC PORTRAIT
BY ADOLF LAZI

KURT SCHRAUDENBACH

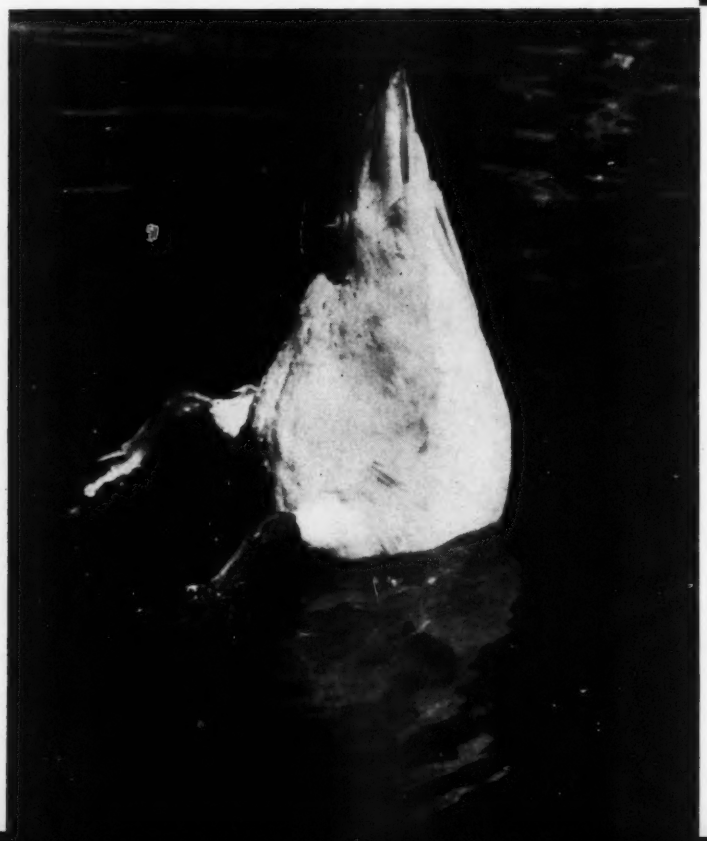
report on europe



LOOKING FOR FAIRIES, BY WALTER TURCK

NATURE PATTERN, BY
ALFRED TRITSCHLER

DUCKBUOY, BY OSKAR KREISEL



OPPOSITE PAGE: WATERSPORT
FROM A 35MM AGFACOLOR
BY ALFRED TRITSCHLER

ONLY A SPEEDLIGHT COULD HAVE MADE THIS PICTURE

THIS Ektachrome transparency was made with a Rolleiflex camera using one Heiland-Wilcox portable speedlight unit of 60 watt-second capacity. The aperture was F:4. For a comparison with the same action shot with flash, see the black and white print on the opposite page; it was made from Type B Kodachrome shot at 1/200th of a second. In the speedlight shot you can almost hear the whip of beating wings and the rasp of sliding claws. Says Joe Munroe, who made it on assignment for *Farm Quarterly,* "Composition? Purely subconscious and impulsive. The birds moved so fast that all I could do was watch them awhile, then try to 'lead' the action. The exposure on the Speedlight shot was approximately 1/2000th second.

SPEEDLIGHT COLOR

BY JOE MUNROE

A fighting cock is a flashy fighting machine with murderous intentions, all done up in slick feathers and gay colors. He fights as naturally as a man shakes hands. I was both excited and worried when I found that "an action color shot of a fighting cock" was next on my agenda. A natural eagerness to see something new and "illegal" was tempered by the thought of technical problems in shooting fast action closeups in color. At the last moment I packed a portable strobe light with my equipment. Without it I couldn't have made this picture.

The story outline called for an appraisal of the benefits, if any, derived from the breeding of fighting cocks and a factual picture-story of the method of carrying on this illegal sport in the face of laws against it in every state except Florida. The story had the approval of the Anti-Cruelty League.

Our contact man was a mild-mannered pit owner and breeder who conducted his cockfighting operations on a farm a few miles from a small midwestern city. Agriculture was his hobby.

When fighting cocks are released, they tear at each other hammer-and-tongs. I would get a shot, then the handlers would rush in, separate the birds, and I'd get set for another.

I first tried my 4x5 Linhof with three #2 flashbulbs on Type B Kodachrome with the 2A filter at 1/200 sec., stopped down to about F:8. After a couple of hectic, scrambling attempts I could see I was getting exactly no place. The action was simply too fast for that shutter speed at such a close working distance (see small black and white shot below). I happened to have a Rolleiflex loaded with Daylight Ektachrome, and decided to try it with the Heiland-Wilcox portable strobe unit.

Ordinarily I would use my Strobo-Research III outfit which operates on 110 volts and puts out over three times as much light as the portable; but there was no current available where these shots were made. The Heiland unit is rated at 60 watt-seconds, and is usually not recommended for color as the exposure factor number is about 10 or 12 (with the 200 watt-seconds of the SR III, the factor is 32). Working at 3 to 4 feet, I set the stop at F:4.5. Most of the transparencies were underexposed.

I would work in as close to the whirling birds as possible with the camera in my left hand, and the flashtube at an arm's length to the right in the other, so the lighting would not be as "flat" as when it is fastened to the camera. Focus was by what might be called the "point" method. Focus on a pebble or finger mark, start the action at that point; and either shoot at once, or dance around so as to maintain that same distance. A few minutes of this and you are all set to topple over exhausted with the gamecock.

Stroboscopic light is "colder" or more bluish than standard daylight, so the use of a "warmup" filter such as a CC15 would have given a truer color rendering. However, this was sacrificed for even the

Continued on page 95

THE FIGHTING COCKS, as seen by the camera at 1/200 second, using three #2 flashbulbs. From a Type B, Kodachrome.

SMOKE STORY

PHOTOS: CHARLES KESSLER

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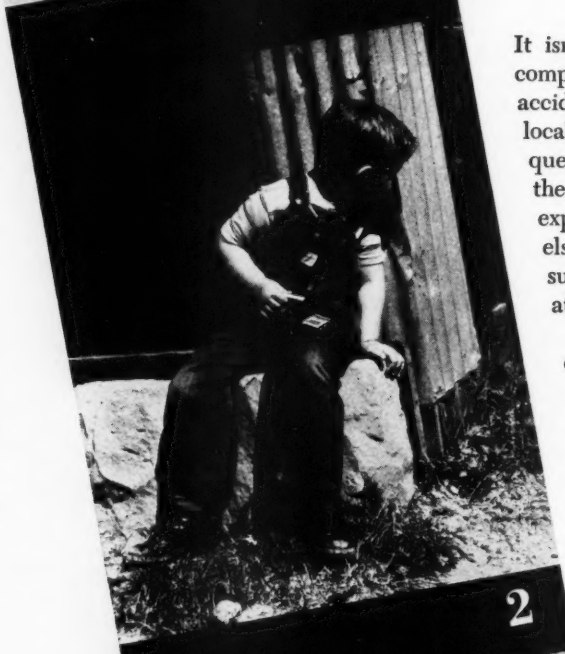

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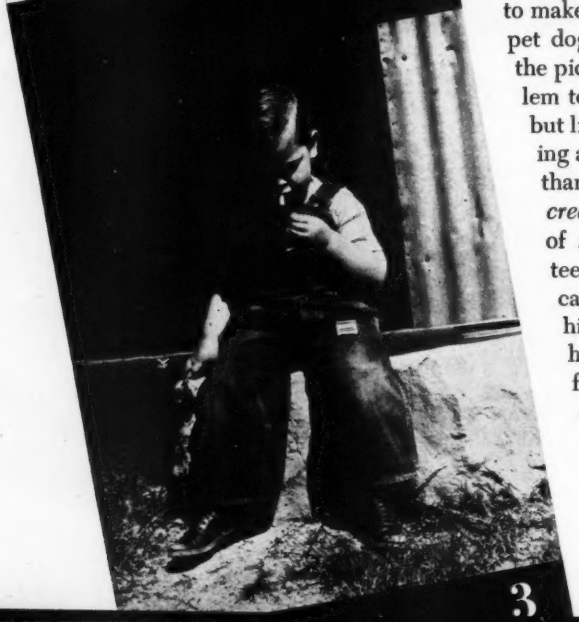

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It isn't often that sequence pictures which tell a complete story come about as the result of a happy accident. With a few exceptions, the lighting or locale is generally wrong for making unposed sequence shots, or the action happens too fast for the photographer to make more than one or two exposures before it is finished. Even if everything else is in his favor, a photographer often sees his subjects freeze up the moment he aims a camera at them.

With planned sequence pictures it is different. With lighting, locale, subject matter, and exposure problems completely under his control, the photographer has a chance to concentrate entirely upon the story he wants to tell in pictures. His first task is to decide upon a definite problem for his subjects to tackle. Then, knowing the inevitable, he simply records the intermediate steps between the beginning and final pictures.

Supposing, for example, that you want to make a set of sequence pictures of your pet dog. You decide upon the locale for the pictures, then look around for a problem to be solved. Your dog loves candy, but like all dogs he will succeed in gulping a piece down in one swallow, faster than you can flick a shutter. So you *create* a problem by fastening a piece of soft taffy (which will stick to his teeth) in the bottom of a cardboard carton just big enough for him to get his muzzle into. Place the dog and his props on a high table—too high for him to try to jump down from—and let nature take its course. Eventually the dog will get the

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OVER-DEPENDENCY

Canadian 16mm films show us symptoms of psychoneurosis and how it impairs the everyday lives of ordinary people

BY EDITH SHEPHERD

When you see "swordfish" on the menu, but the waiter says the word is "sweetbreads," you know it's time to visit an optometrist. A sniffle calls for aspirin, a foot bath or perhaps a hot toddy, but what common cure is there for psychoneurosis? What indeed are the symptoms? That some sort of popular information is needed in the field of psychoneurosis as it effects and impairs everyday living has been made appallingly apparent in recent years.

Hospitals, industries and social service agencies supply this knowledge individually and to small groups, but the biggest hope for mass education now seems to be in 16mm films. The usefulness of such films is not limited to professionals, as is demonstrated by the popularity of the *Mental Mechanism* series, produced by Canada's National Film Board.

Prepared with the technical advice of the Allan Memorial Institute of Psychiatry, McGill University, and Montreal's Royal Victoria Hospital, the films were primarily designed for instructing social workers and other professionals in the health field. After experimental showings of the *Mental Mechanism* films to general audiences in a

few rural areas, however, the Department of National Health and Welfare decided to release them to the public. *Over-Dependency,* the third and latest film in the series, is representative. Like the others, it is not concerned with the mental cases we are accustomed to hearing about—that is, cases requiring institutional care—but rather with the mental problems of people we meet every day.

Each of the films teaches us that some mental disorders, while not recognized as serious enough for medical attention, can be the cause of real physical ills and mental deformities. Since the films were not made for treatment purposes, they do not attempt to show the prevention of emotional disorders or the correct handling of the situations portrayed. They only give some of the factors which often lead to the development of emotional troubles.

Over-Dependency opens with the inevitable alarm clock, caterwauling its ways into the consciousness of an already troubled Jimmy. The problems of living have overburdened him to the point where he finds refuge in hypochondria. In fact, as the picture progresses, it is evident that Jimmy's refuge has always been illness, which brings him the loving care of an overindulgent mother and sister.

Today he has a tough job at the office and is afraid to call the boss to tell him he is "sick" again. Instead he calls his wife, Marion, for help. She makes an appointment with the doctor. Fortunately the doctor, not a pink pill dispenser, discovers the cause of Jimmy's malaise is emotional. Through the physician, the story of Jimmy's life is gradually revealed to the audience along with his psychiatric treatment. In time we see a change in the patient and know he is able to accept responsibility and will enjoy a fuller, more untroubled life.

The film, which has a showing time of 33 minutes, is black-and-white, with narration and some dialogue. It is evident that *Over-Dependency,* as well as the others in the series, was designed to be used in social service, nursing, psychology and psychiatry classes. But all of them are excellent for the projector owner as they are not technical and, along with their educational value, provide good home movie entertainment. The characters in the *Mental Mechanism* films are drawn so closely to ordinary people that nearly everyone who views them will find a few of his own unconscious foibles pointed out.

Home moviemakers will also find in these films a challenge for the whole family. For they may try filming the daily life of the family group to study its behavior patterns on the screen. Any family group can make such a picture and in doing it, "see themselves as others see them." Johnny wants the car, Mary needs a new formal; how do these things affect

Continued on page 72

A FLASHBACK from the film *Over-Dependency* (below) shows how a tonsillectomy terrified young Jimmy Howard, who felt deserted in unfamiliar surroundings. Other stills (at right) reveal the grown-up Jimmy's dependency on others. Unable to face a hard day at his office, he feels ill—and *is* ill—because it brings him the attention he needs. Even minor decisions are difficult for Jimmy, and he turns to his wife who humors him, in this case, by selecting his tie. OPPOSITE: Robert Anderson, producer and director of the *Mental Mechanism* series, coaches the young amateur actor who plays the part of Jimmy Howard as a child.

NEW SOUND-ON-FILM FOR AMATEUR MOVIES

A glimpse of new horizons in amateur moviemaking is revealed by the announcement of a precision-made, budget-priced 16mm sound-on-film camera. Anyone who has looked into the previous sound-on-film situation—and a lot of amateurs have, only to come away disillusioned—will agree that the price tag of $695 (less lens) on Auricon's new Cine-Voice camera is startling when compared to professional outfits selling for thousands of dollars.

Moviemakers who lay out the seven-hundred-odd to own the new Cine-Voice (with lens) will come away with a small 12½-pound (lightweight by sound-camera standards), blimped newsreel-type camera, plus various recording appurtenances, all neatly packed in the sturdy carrying case shown below (34 pounds complete). With this compact

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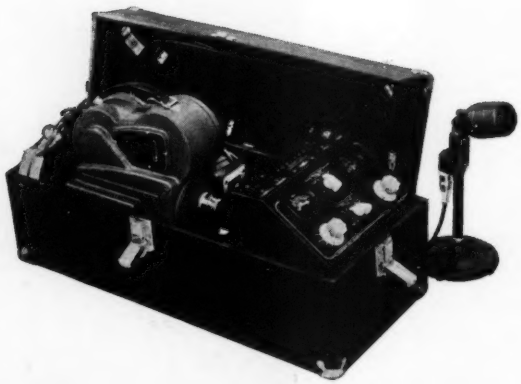

THE COMPLETE Cine-Voice outfit is shown above, packed in its carrying case. Fifty feet of microphone cable (in case lid) and monitoring headphones (behind camera) are also provided. The camera itself is shown at right, above, with side of "blimp" body removed to reveal part of the mechanism. TOP: Christmas morning with Lou Costello and new Auricon Cine-Voice.

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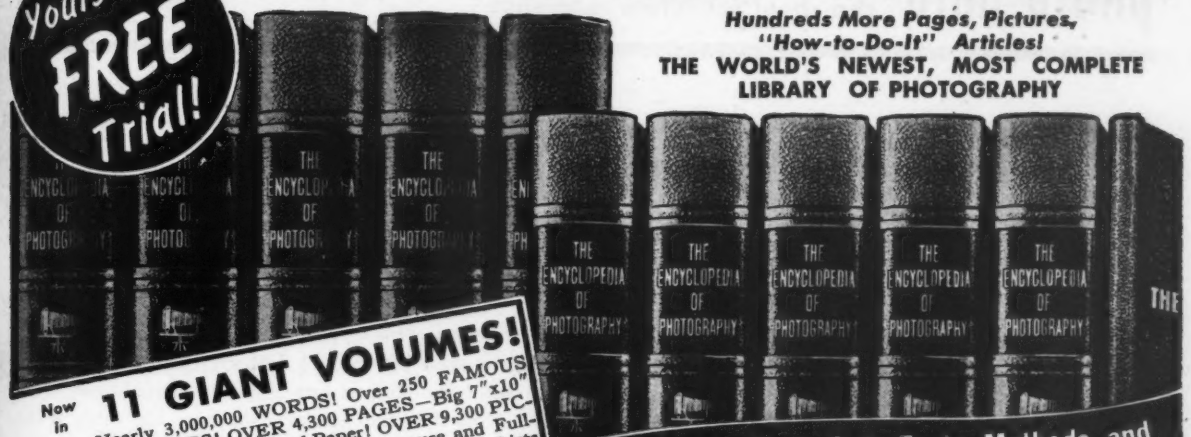

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NEW KODAK EKTACROME FILM IS PROCESSED AT 75°F IN A TOTAL TIME OF 71 MINUTES

In *Modern Photography* for September 1949 an article called "90-minute Color" told how to use a timetable for efficient processing of Ektachrome color film. Now Eastman Kodak Company has revised the "timetable" so that developed Ektachrome transparencies are possible in as little as 64 minutes from first developer to drying rack, about a 25% savings in time. This they have accomplished by boosting the temperatures of all solutions and rinses to 75° F and redesigning the present Ektachrome emulsion for processing in the new temperature range.

In addition to the increased speed of the new technique—which permits examination of the developed negative image only 14 minutes after processing is started—the 75° temperatures should prove especially welcome during summer months. Formerly, expensive refrigeration apparatus was often required for color film processing in warm climates.

The same chemicals and solutions are used in the new procedure as with former processing at 68° F. Temperature tolerances have been adjusted, however, so that all chemical solutions and washes, except the first developer, are used between 73° F and 77° F. The first developer, used at 75° F, must still be held to a temperature tolerance of plus or minus one-half degree.

Agitation during processing is now recommended as once every minute rather than once every two minutes. Also, another precaution should be taken with the new processing recommendations. Following both the rinse and hardening operations after the first development, the film should be continuously agitated for the first 15 seconds. This is particularly important to avoid scum on the film. It is also necessary to have a good flow of water in the first rinse.

To acquaint both photographers and commercial processors with the directions for processing at the higher temperature, a summary of the new steps is being printed on the reverse side of the data sheet packaged with the film. The 75° F processing timetable is also packed in Ektachrome Chemical Kits. Film boxes are identified by a sticker, while for new Ektachrome roll film, the after-exposure sticker states that the film should be processed at 75° F.

TIMETABLE FOR PROCESSING EKTACHROME AT 75°

AGITATION: While it is in each of the solutions, agitate the film once every minute by lifting it entirely out of the solution and draining it for 5 seconds from one corner. Drain the film alternately from each of the bottom corners. (Former processing instructions for 68°F specified agitation once every 2 minutes.)

step	remarks	temp. in °F	minutes step takes	total minutes so far
1. first developer	temperature tolerance ± ½° F	75°	10	10
2. rinse	running water, agitate continuously for first 15 seconds	73°-77°	1	11
3. hardener	Agitate continuously for first 15 sec., then once every minute as above. Room lights can be turned on after 3 min.	73°-77°	3-10	14-21
4. reversal exposure	WARNING: Do not place films in wash water until after exposure. Expose each side for 5 seconds at 1 foot from a No. 2 flood lamp. Return films to hardener solution until all have been reexposed.			reset timer to zero
5. wash	running water	73°-77°	3	3
6. color developer		73°-77°	15	18
7. wash	running water	73°-77°	5	23
8. clear	clearing and fixing bath—save bath for use in step 12	73°-77°	5	28
9. rinse	running water for not less than 30 sec. or for more than 90 sec.	73°-77°	1	29
10. bleach		73°-77°	8	37
11. rinse	running water	73°-77°	1	38
12. fix	clearing and fixing bath	73°-77°	3	41
13. wash	running water	73°-77°	8	49
14. remove water droplets	use Kodak Photo-Flo or wipe carefully	73°-77°	1	50
15. dry	same method as black-and-white films (110°F temperature limit)			

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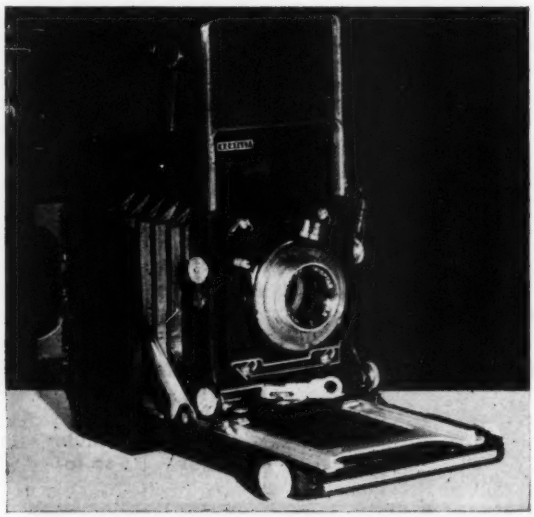

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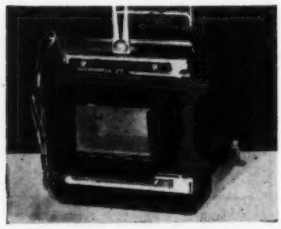

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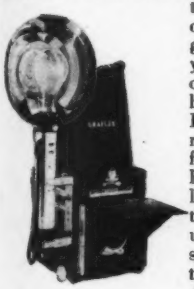

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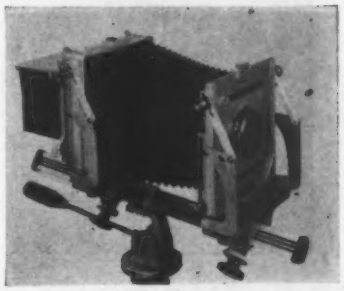
Go into your Graflex dealer and ask to see one of the prize-winning Pacemaker Graphics. See the Pacemaker SPEED GRAPHIC* with all the many features that have made it the all-time favorite with photographers throughout the world. He'll show you the 2¼x3¼, 3¼x4¼ and 4x5 sizes . . . the focal plane governed shutter speeds from 1/30 to 1/1000. The built-in body release for steadier pictures. The tilt rise and lateral adjustments of the front standard. The ease with which you can focus on ground glass.

See the *Pacemaker* Crown GRAPHIC . . .

that has all the features of the Pacemaker SPEED GRAPHIC but made for those who do not require a focal-plane shutter. Here the front shutter affords you speeds from 1 full second to 1/200, 1/250, or 1/400 depending on size and type of shutter!

Graphic View II Comes to You with 4 New Features



Internationally known, this all-purpose camera now incorporates four new features and comes to you as the improved Graphic View II.* Smooth operating as ever, the Graphic View II is made with new longer bellows draw for extreme close-ups and longer lenses; new four-sided removable focusing hood that cuts out stray light on the ground glass; new front and rear standards with all swings and tilts on optical axis; new "Hammer tone" finish for beauty and durability. Comes in 4x5 and 3¼x4¼ picture sizes. Has a monorail bed that's easiest to operate. Takes *every* picture from portraits to scientific!

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salon calendar *for april*

PHOTO BY: ANDRE DE DIENES

Closing Date	Name of Salon Date of Exhibition	For Entry Blank, Write to
April 8	★ Third El Camino Real International Color Slide Exhibition.	Floyd L. Norgaard, 206 S. Lake St., Los Angeles 4, Calif.
April 10	Sydney University Photographic Society Third International Exhibition. May 1 - 5.	Sydney University Photographic Society, c/o The Union, University of Sydney, Sydney, N. S. W., Australia.
May 12	Ninth Cincinnati International Salon of Photography. Art Museum, Cincinnati, Ohio, June 1 - 15.	H. G. Balthasar, 6541 Elwynne Drive, Cincinnati 36, Ohio.
May 13	★ Twelfth International Salon of Nature Photography. Buffalo Museum of Science, Buffalo, N. Y., May 16 - June 13.	HOBBIES, Buffalo Museum of Science, Buffalo 11, N. Y.
May 20	★ Photographic Society of America Color Print Contest.	P. J. Wolf, 354 Fort Washington Ave., Hawthorne, N. Y.
June 5	★ Thirteenth Memphis Salon of Photography. Brooks Art Gallery, Overton Park, Memphis, Tenn., July 2 - 30.	Mrs. Louise Clark, Brooks Art Gallery, Overton Park, Memphis, Tenn.
June 15	★ Third Dixie Salon. High Museum of Art, Atlanta, Ga., July 2 - 16.	C. F. Luce, Jr., 517 Trust Co. of Ga. Bldg., Atlanta 3, Ga.
June 30	★ Second Hawaii International Color Slide Exhibit. Honolulu Academy of Arts, Honolulu, Hawaii, and principal cities in the Territory of Hawaii, July 15 - 29.	Fred K. Ishibashi, P. O. Box 1133, Honolulu, Hawaii.

★ *follows P. S. A. recommended practices*

FROM A KODACHROME BY CONSTANCE BANNISTER

THE GIRL ON THE COVER

"Candy Jones (the girl on the cover) and I were starting out in New York about the same time," says Connie Bannister, who made the Kodachrome, "and this was one of the first pictures for each of us.

"Like so many of the fashion shots I have been asked to make it was 'a girl in a bathing suit' when the temperature was undecided about going below zero or staying a mild ten above.

"So, there was nothing to do but drag our lights and cameras over to the Shelton Hotel pool. In order to get the sunlight effect we hung one of the Wabash #22 bulbs on a fishing pole and held it about 5 feet over Candy's head. The other #22 bulb was at the camera. We made the exposure according to the table that came on the flashbulb box, on a 4x5 Kodachrome, Type A, at 1/100th and F:8. I was about 6 feet away from her with my Speed Graphic."

Miss Bannister continued, "That picture is one of my favorites. It was springboard for both of us; Candy modeled for many pictures, and later married Harry Conover. I was able to sell a lot of covers with it."

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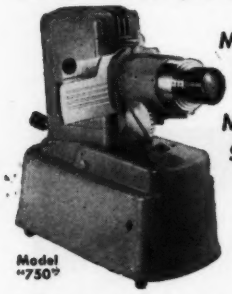

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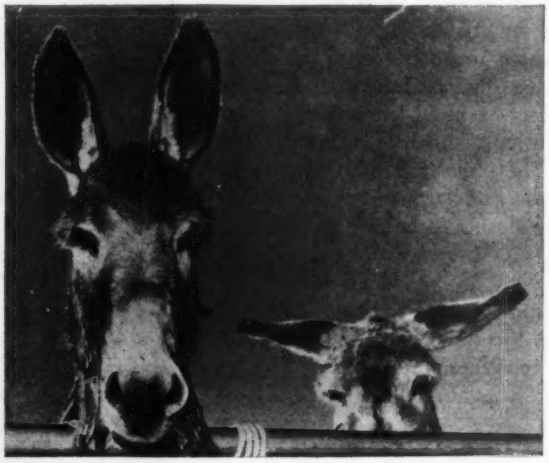
DON'T: L. Willinger of Los Angeles used bright sunlight helped out by a silvered reflector to fill in the strong shadows.

MOE AND BEULAH: Henry J. Fagliano of Oakland, California, shot this with a flash (Press 40 bulb) at the camera.



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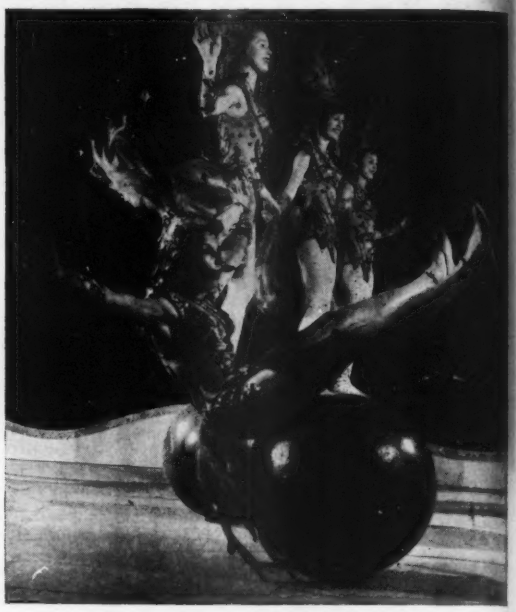
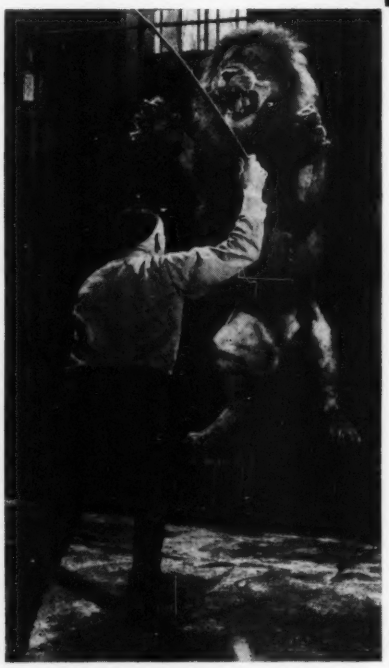


WHOOPS: Clarence P. Schmidt of the Milwaukee *Journal* used two SR Strobs, Model A, with a total output of 300 watt-seconds. Four sealed-beam flashlamps, two 15 feet ahead of the girls, two 15 feet behind, furnished the light.

THE GREAT PICKENS: Jim Chamberlain of Bremerton, Washington, used a single No. 31 flashlamp at the camera, 1/250 second shutter speed.



LION TAMER: Jack Gould of the St. Louis *Post Dispatch* with four strobe units, made this shot at the St. Louis Zoo.

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Pearl of the Orient

16mm sound, color, 8 minutes
Hawley Lord, Inc., "Our Changing World" series

Of all the cities on the seven thousand and eighty-three islands that make up the Philippines, Manila is the most beautiful and progressive. For this reason it is called the "Pearl of the Orient." William Winter, director and narrator of the film, has done a marvelous job of catching the unique life of the island, where eight languages and 87 dialects are spoken among peoples of wide variations of culture.

The Igorot Indian tribes, with their colorful costumes, dance and hold a wedding ceremony. They are the famous headhunters of northern Luzon. Mr. Winter assures us they are now practicing more gentle pursuits and proves it with shots of their beautiful handicrafts. Following this is a Moslem wedding, not so colorful and more religious, but still far removed from our own ceremony. Rice culture is a source of picturesque photography, along with the beautiful "Rice Ballet."

There is an excellent filming of a cock fight between a red and a white rooster. Since the vicious looking barbs are covered, the squeamish need not be alarmed, but the amazing speed and ferociousness of the birds is unbelievable. This is far and away the *pièce de resistance* of the film.

Pearl of the Orient is one of the finer travelogues. The color is excellent and the subject would be of interest to any audience. It is not a series of disconnected shots, but a comprehensive study of life in the new republic.

Puppy Trouble

16mm sound, color, 8 minutes
Hawley Lord, Inc.

The American Kennel Club, assisted by the expert narration of Lowell Thomas, has made this film which is primarily on the care and training of dogs. Interspersed are shots of other animals helpful to man. The point being that man should make a just return to his animals.

The best methods of house-breaking, breaking dogs of chewing rugs and clothing, barking when left alone and using the furniture for a bed, are shown. Although there are some shots of dogs in the Ph. D. class, this type of work is not shown in the film. It is for the puppy owner who would like to

live compatibly with his dog.

There are a number of comedy shots to hold the attention of children and people not particularly interested in training a dog. Some of the narration is done by a Boxer pup, who gets most of the training in the film. The most amusing shot is of a full grown Boxer being heckled by a small ball of fire.

Puppy Trouble is well made in every respect. Anyone interested in dogs, or anxious to own a well trained, healthy dog, will find it of considerable value.

Riviera Dream

16mm sound, b & w, 8 minutes
Sterling Films, A d'Arcy Galante Production

If you are interested in seeing a galaxy of movie stars, past, present and future, or what the bathing beauties are not wearing this season, *Riviera Dream* will fill the bill for you. The story is frivolous. D'Arcy falls asleep in his car and dreams of what he would like to see and do on the French Riviera, if his dream girl would claim a shoe he has just stolen. He is rudely awakened by Elsa Maxwell who doesn't resemble his dream girl in any way or shape!

While the dream is in progress, George Raft, Sonja Henie, Charles Boyer, Maurice Chevalier, Bob Stack, Steve Reeves (Mr. World 1948) and several others make an appearance. There is considerable footage of beautiful Riviera scenery and bathing beauties galore. It's hard to classify this film as it's not a travelogue, nor could it be called a story. It's mostly a hodge-

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Lionel Lindon

Cinematographer† on "GOING MY WAY" which won Seven Academy Awards,

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podge of big names, bathing girls, scenery and bad dialogue.

Riviera Dream would make good filler in a more serious program for an adult audience. It would also interest anyone considering a trip to the Riviera as the hotels, amusements and scenery are adequately covered.

High Flyers

16mm sound, b & w, 8 minutes
Castle Films, Abbot and Costello

This is something the kids will sit and watch all day. They will scream, jump up and down and generally have a whale of a time. "High Flyers" was cut from the Abbott and Costello film, *Flying High*. Apparently it consists of the most exciting moments of that film.

Forced to jump from a plane, Abbott is doing all right until Costello lands on the top of his parachute. Their antics in mid-air are a monument to trick photography. The next scene is what can happen when two nitwits get aloft in a plane. Costello, sliding up and down the wing is reminiscent of Harold Lloyd's technique which kept audiences madly biting their nails. We are not Costello fans but found this short very excellent entertainment. It's the perfect answer to what to do with the kids on a rainy day. Or any other day you want to show them a good time!

Sports Parade 1949

16mm sound, b & w, 8 minutes
Castle Films

This film covers every major sports event in the year 1949. It covers the Pendelton Roundup, Austrian motorcycle races, diving champions, hurdle riding at Sidney, Australia, Toronto-Detroit hockey games, outboard motor races at Seattle, summer skiing at Rockport, water skiing, Army vs. Navy football game, and ends with the Kentucky Derby at Churchill Downs.

Good entertainment for the men.

Rumpelstiltskin

16mm sound, b & w, 8 minutes
Sterling Films

Rumpelstiltskin is a new approach in fairy tales. It is enacted by living people in suitable costumes. This doesn't add to the fantasy of the tale and many people would prefer the dwarfs and princesses of childhood imagination. With the exception of this criticism, the fairy story is excellent.

A miller is brought before his greedy king and tells of a dream in which his daughter was married to the prince. When the King hears this presumption he orders the guard to cut off the Miller's head. To save his life the Miller claims his daughter can spin straw into gold. The Daughter is then locked in a room with a load of straw and told by the King that if she doesn't fulfill her father's boast, they will both lose their heads. During the night, the dwarf, Rumpelstiltskin appears and fulfils the King's command. By the third night the heap of straw is tremendous and the dwarf will only agree to spin it into gold if the girl promises to give him her first child when she is Queen. The King fulfills his promise and marries the Miller's daughter to his son after she has succeeded in spinning the straw into gold for three nights. When a child is born the dwarf appears and claims it. To the Queen's weeping and pleading he agrees to release her from his promise if she can guess his name.

This is one of the best of Grimm's tales and it has been filmed exactly as told by that great artist of fairy stories. Excellent entertainment for children.

EDITH SHEPHERD

Over-Dependency

Continued from page 57

the other members of the family? Such incidents make up the behavior pattern of an individual, which in most instances can be improved when observed critically. Such a project could be entertaining as well as useful. Already one enterprising New York movie firm is offering tailor-made movies as a self-improvement service.

One of the biggest problems in producing *Over-Dependency* and the other films was that of casting. Ottawa has no film actors, since Government film-making is a low-budget business that will not support continuous payment of a cast of players. "We can use people with amateur stage experience but more often than not, we find that a drawback," says Robert Anderson, young Canadian director of the series. "The actors we use are just people. We don't always hit it right but when we do it works." To add to the difficulty, *Over-Dependency* was produced in both English and French versions—besides being amateurs, all actors were bilingual.

Anderson's work on the *Mental Mechanism* series attracted so much attention in psychiatric and health circles that recently he was sent to New York as film officer for the Joint Mental Health Film Board in the United States. This board, sponsored by the National Committee of Mental Health, was formed to produce films patterned after the original Canadian series.

The three films in the series are distributed in this country through the National Film Board of Canada, 400 West Madison St., Chicago, Ill. They run from 700 to about 1,000 feet each, and are sound films, black-and-white.

.7-inch T2.7 (f/2.5) B&H Super Comat. Standard C mount for 16mm cameras. Click stops. Filmocoted.
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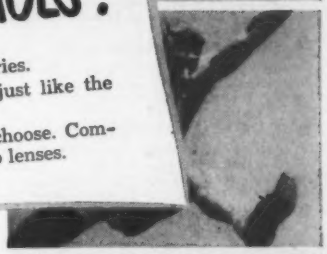

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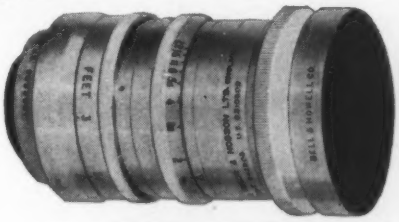
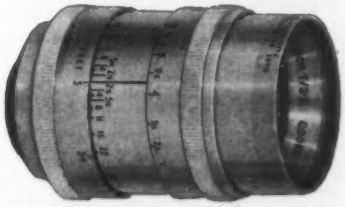


2.8-inch T2.5 (f/2.3) Taylor-Hobson Cooke Panchrotal. Standard C mount for 16mm cameras. Extra legible depth of field scale. Click stops. Filmocoted. **$171.50**



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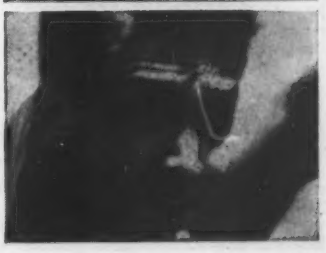

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ROOTS OF FRENCH PHOTOGRAPHY

From the Museum of Modern Art Show

TRANSPORTING their equipment high into the mountains, the Bisson Brothers made this picture for their book "Le Mont-Blance et Ses Glaciers" in 1860. All *photos from the George Eastman House, Inc., Rochester, New York.*

Perhaps no single country in the world has contributed more to the art of photography than France. Continuing its series of periodic flash-backs into the grass roots of photography, New York City's Museum of Modern Art recently exhibited the works of French photographers of more than a century ago. The collection was loaned by the George Eastman House, Rochester, New York, to give down-staters a sample of the sort of material it has on display in its historical photographic collections.

Highlights of the show included the works of Disdéri, Delmaet, Durandelle, Gustave Le Gray, Desavary-Dutilleux, and Daumier. While these photographs were made by methods that are considered primitive today, they do show that the old photographers were masters when it came to composition, posing, and detail work.

Disdéri, who popularized photography in the court of Napoleon III, was represented by a series of unusual cartes-de-visite (calling cards) which showed both the visitor's picture and name. The small photos depicted visitors gesturing and in dress appropriate to the occasion: with hat tipped and a cheerful smile for social occasions, or with umbrella in rainy weather. Dis-

BELOW, three self-portrait studies in distortion by Ducos Du Harron, 1868.

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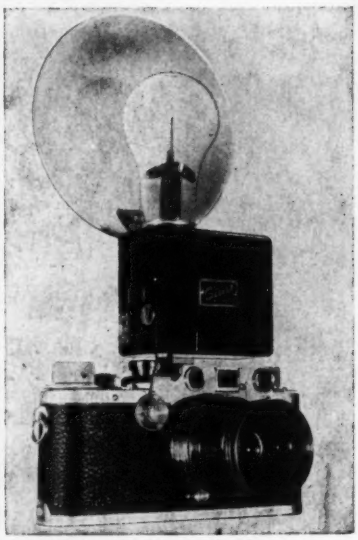

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GEORGE SAND, the French authoress, as portrayed by Nadar in a Woodbury type reproduction from the book "Galerie Contemporaine." Paris, 1877.

déri was the first man to establish a photographic business in Paris, and probably had a good trade in these novel cards.

One series of early photos by the Bisson brothers shows clear, exciting pictures of mountainous glaciers. This is remarkable, since to get such pictures in the third quarter of the last century required lugging heavy wet-plate equipment, camera and tripods over rough up-hill trails. Impressed by these pictures, Napoleon III and Empress Eugénie had them published in a book titled "Le Mont-Blanc et ses glaciers."

Contemporary authors and artisans of the day are also subject matter for these old French photos. There was an outdoor portrait of Corot, well-known for his oil paintings of trees, Ducos du Hauron was represented by several caricature self-portraits which are among the first samples of deliberate optical distortion. A photo-portrait of George Sand, French authoress, is also included. This portrait, by Nadar, illustrates the photo-mechanical process developed by Walter Woodbury to reproduce photographs on a printed page.

Following the exhibit of early French photographers' work, the New York Museum of Modern Art is at present displaying a series of modern photographs of the popular French artist of our day, Picasso. These photos, made by Gjon Mili and Frank Capa will be exhibited through March 19, 1950.

Photographers visiting New York City will always find it worthwhile to drop in at the Museum of Modern Art, 11 West 53rd Street. There is always something being shown there to offer inspiration to the man behind the lens.

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AN EARLY portrait of the famous painter, Jean-Baptiste Camille Corot, by Desavary-Dutilleaux.

CAMEO
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New Low-Cost Speedlight

Continued from page 27

contact with it, unless he deliberately tampers with the outfit.

Powerful and Portable

Specifically, at 100 watt-seconds loading, the FT 110 produces 4400 lumen seconds of blue-white (about 7000° K) light. This is 20% greater than the output of the FT 210 tube when operated at 100 watt-seconds at its maximum potential of 2800 volts, and 75% greater than the FT 210 operated at 100 watt-seconds at 1000 volts on lightweight electrolytic capacitors.

The maximum loading of 100 watt-seconds is supplied to the tube by the basic AC power supply, which is connected to ordinary household current through an extension cord. This means photographically that the FT 110 flash outfit, weighing only 3 pounds including lamp and reflector, is about as good for picture-making as the SM photoflash lamp, or as the No. 5 flashbulb at a shutter speed of 1/400 second.

The rechargeable, battery-operated power pack has more parts, but even at that, one experimental unit weighing only 5½ pounds produced 75 watt-seconds—enough light for good pictures on Super XX at F:11 at 10 feet with normal film development. By increasing the developing time 50%, contrast and density of the film were built up so that the range of the lamp was practically doubled.

Whether the rechargeable portable, or the AC model, which must be connected to house current, appeals most to the individual user depends mainly on where he takes pictures, how often, and how many.

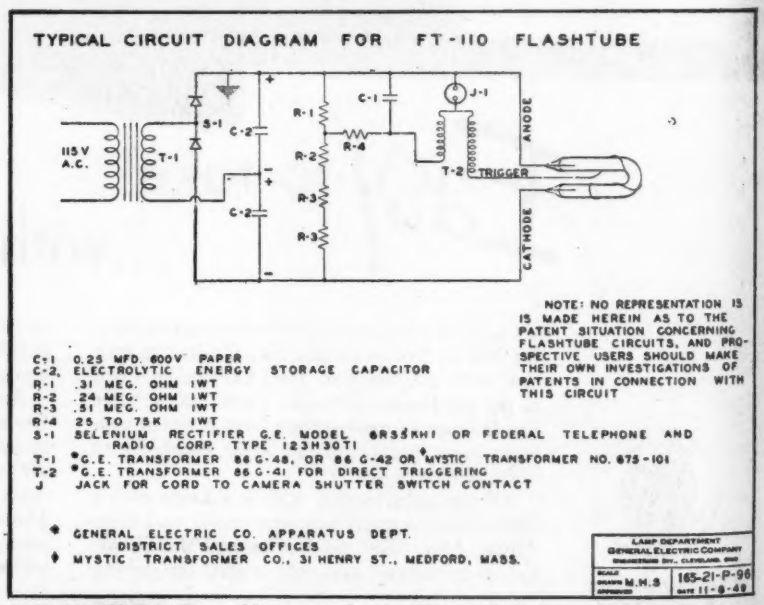
Although the battery powered portable can be carried and used anywhere, it is a bit heavier, more complex and requires periodic attention. If it is put aside for several months, the batteries may run down so that it is not usable when wanted. Even if the batteries are not clear down, idle condensers often put a heavy drain on the batteries when first put back in use.

The simpler AC unit is lighter and costs less, but the user is limited in his movements by the cord between himself and the electric outlet. On the other hand, it is ready for use at any time. If necessary, it can be operated where AC is not available, by means of dry cells, a vibrator and step-up transformer.

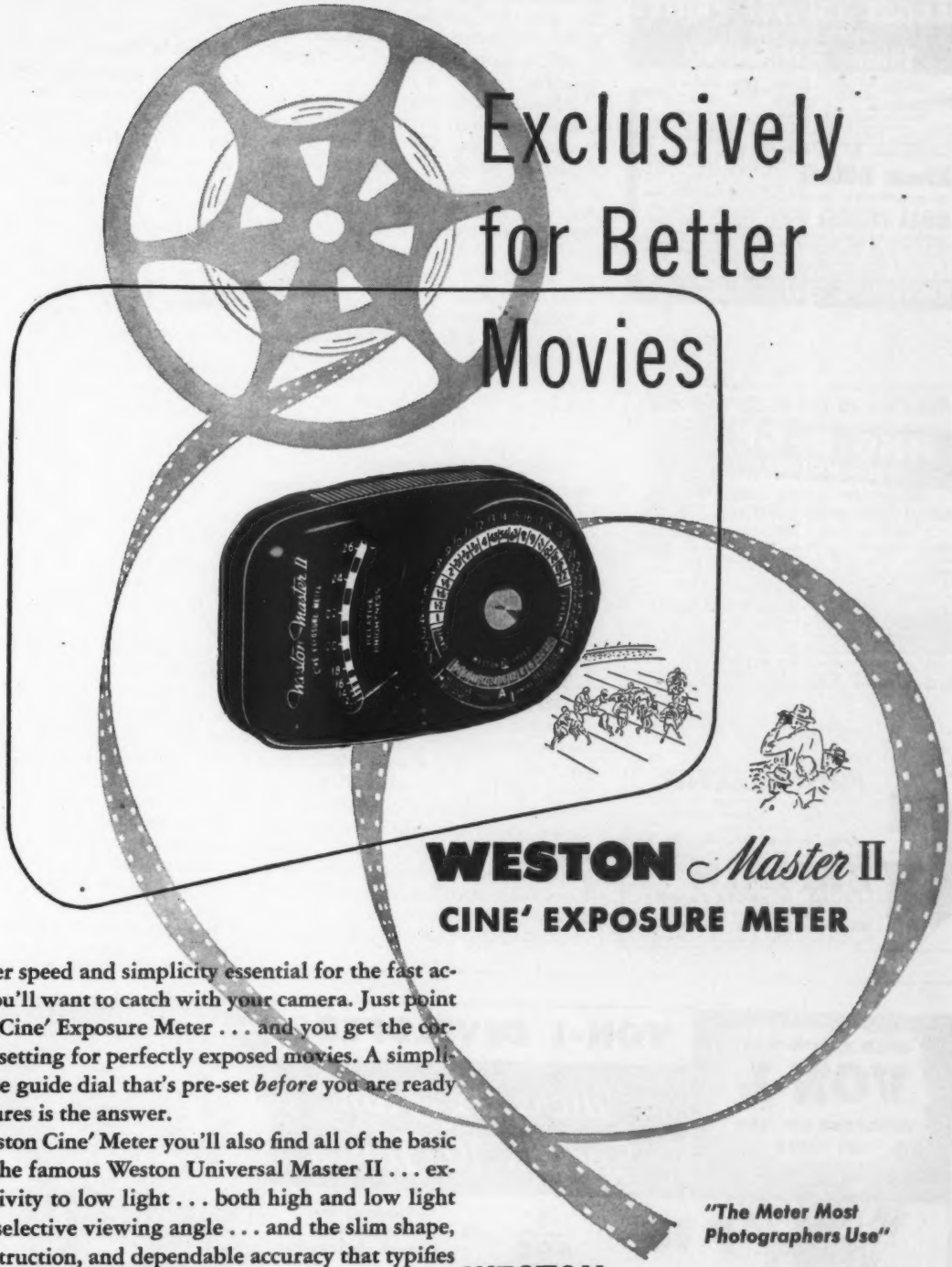
Can I Build It?

After seeing the announcement of the new FT 110, hundreds of individuals wrote G-E asking details of circuits and directions for building an outfit. A typical circuit and parts list is included here. Although experimenters may have fun building up outfits, the majority of users will find that the completely manufactured item is best for them, just as is a completely manufactured portable radio or conventional flashbulb synchronizer.

Look at the picture of the tube itself, compared to the earlier FT 210. Note that parts have been kept simple and few. The FT 110 has no base, only an insulating disc separating the lead-in wires. It is intended that this disc be spun into the proper reflector,



ONE OF SEVERAL possible circuits for the FT 110 flashtube and new pulse transformer, above, uses only the parts shown on the scale on page 24.



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or mounted right on the power pack. Not only the base, but the socket too, is thus eliminated, and the connections to the lamp are soldered fast during assembly.

Naturally, the tube needs protection. Older tubes have an outer protective envelope. The FT 110 is designed to go into a special 5-inch aluminum reflector with a clear plastic disc spun into the opening to protect the tube and make the reflector more rigid. This package assembly makes the tube almost literally unbreakable. The cover keeps "hands off" as well as keeping the reflector surface clean. Putting lamp, reflector, cover and connections together is typically the sort of thing that can be done quickly and cheaply on the assembly line, but is almost impossible for the individual without special skill and tools.

Reflectors of the required special design and finish are not yet available to the casual buyer. Some other parts cannot be readily had and an order directly to the manufacturer is necessary. Such is the case with selenium rectifiers and the new pulse transformer, which is essential for triggering if the use of tubes and relays is to be avoided.

The several manufacturers now working on commercial speedlights for the FT 110 tube will not release specific information until their outfits are announced generally. What the price will be is, of course, extremely confidential, but from present indications "under a hundred dollars" appears to be a fair guess. Already plans are far along and the first of the new low-voltage speedlights, incorporating all the features described in this article, will undoubtedly be announced to photographers within the coming weeks.

Editor's Note:

As this issue goes to press, at least one manufacturer has already announced a new speedlight outfit using the FT 110 tube: The Cellux Mark I Electronic Flash is manufactured by Electronic Associates Co., Inc., 139 Prospect St., Waltham, Mass. See New Products announcement on page 86 of this issue for more information.

Smoke Story

Continued from page 54

candy; meanwhile you get the sequence shots that show how he solved his problem.

With a child it is even easier to obtain story-telling sequence pictures because a child will become engrossed in the "make-believe" of any problem that intrigues him. As long as he is sufficiently interested in the game being played, he will respond to a minimum of directions.

In his "Smoke Story", photographer Charles Kessler chose an outdoor locale and simply introduced a small boy to an irresistable set of props. From then on it was an easy matter to get the youngster to play the part of one who pays the penalty of tasting forbidden fruit. Oftentimes there is a reminiscent flavor of 19th century melodrama in a set of sequence pictures such as this. They are rarely deemed suitable for fraternizing with salon pictures but there are those who think they are a lot more fun to make and fit much better into the warmer atmosphere of the family album.

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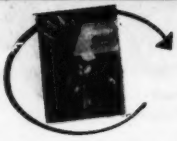
Maximum vertical height at full spread .....54" Overall length, telescoped ....24¼" Weight ..3¼ lbs.	Maximum vertical height at full spread .....57⅞" Overall length, telescoped ....27½" Weight ....5 lbs.	Maximum vertical height at full spread, 77¾". Overall length, telescoped .....28¼" Weight ..5⅛ lbs.
$24.95	$37.50	$44.50
Cat. No. 9001	Cat. No. 9201	Cat. No. 9301

QUICK-SET TRIPODS



MAIL THIS COUPON TODAY for your illustrated descriptive brochure on the new QUICK-SET Tripods.

QUICK-SET, INC.
1312 N. Elston Ave., Dept. 62, Chicago 22, Ill.
Please send me without obligation a copy of your detailed brochure on QUICK-SET Tripods.

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CITY_____ STATE_____
My Photo Dealer Is:
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(Please print clearly)

Color is Fast Enough for Color

Continued from page 32

around 1/400 or 1/500 of a second, which would stop your action satisfactorily. When using a 2¼x2¼ camera or smaller, the job would be a pushover. If you expect to stop fast action it is advisable to have at least an F:3.5 lens.

There are several things that you can do to help you stop action at slow shutter and lens speeds. Whenever possible have the action coming toward the camera, and if you find it necessary to shoot the action broadside, pan your camera with the movement; you will be able to tackle fairly fast subjects between 1/250 and 1/400 of a second. Subjects with a rising and falling motion such as diving or jumping usually have a peak position at which motion comes to a pause. By shooting at this instant you can get along with a much slower shutter and lens opening than at any other time. A good model can assist you in some instances by simulating faster motion than she is actually developing. This is done by exaggerating the attitudes and body positions that are usually associated with whatever activity you are photographing.

Some photographers kick up the speed of their color film by a very slight pre-exposure (1/400 at F:22) of an evenly lit area, such as a smooth-plaster wall, either before or after shooting. When doing your own color processing you can pick up an appreciable amount of speed by lengthening the time of your color development. But don't get too eager along these lines; you may throw your color balance off.

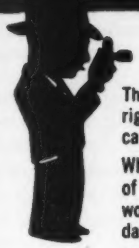
The governing factors in any action shot are the amount of light you have to work with and the shutter speed that will be needed to stop the action. You will need to consider the color of your subject and of the background. If you have a very light subject and don't mind letting the sky or other background go a little dark, you can gain ⅓ or ½ stop in the process and make a more dramatic picture than you would by using a normal exposure.

Assuming that you have a maximum amount of light (it's a sunny day, you have picked a beach, over-water, or light-surface area as a location) and you have a fast lens, the important point for you to decide now is what shutter speed will stop the speed of your subject. You should use 1/400 second at F:3.5 on subjects such as motorcycle racing, football, fast running, and motorboats. In the case of snow scenes you would probably have enough light to stop your skiers at 1/500 second and F:4. Beach acrobatics, some track shots, and diving might be stopped with 1/250 second at F:4.5 if you choose your angles and phase of action properly, while 1/100 second at F:7 would be sufficient for a slow walk, sailboats in a mild breeze, or surf where you don't particularly want to stop all the action.

Solve the light problems ahead of time and color action is no more difficult than black and white.

AFTER the picture is taken it's too late!

fR



There's no margin for error in photo-processing. You either develop your films right the first time—or you don't. That's why it's so important that the chemicals you use are truly first rate . . . uniform in texture and uniform in strength.

When you use FR Prepared Liquid Chemicals and FR accessories you're assured of a never-varying standard of excellence . . . a standard that takes the guesswork out of photo-processing and makes it a scientific certainty, day after day after day.

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fR PREPARED LIQUID CHEMICALS FOR EVERY BLACK & WHITE PHOTO PROCESSING NEED!

Save time, save trouble, and see for yourself what a difference scientifically prepared liquid chemicals make! Every bottle is laboratory pre-tested, your assurance of uniform results.

FR SUPER X-33 DEVELOPER — A fine grain film developer for salon-quality, grain-free prints. Use full strength.

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FR NEGATIVE DEVELOPER — Use when extreme fine grain developing is not essential. Economical. Makes two full gallons.

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FR FIXOL — Acid-fixing solution with hardener. Concentrated. Makes a full gallon!

FR RAPID FIXOL—Fixes negatives and prints permanently in one minute. Most economical fast-fixer on the market. Concentrated. Makes a full gallon.

FR LIQUID HARDENER. Can be used with RAPID FIXOL or any acid-fixer. For use under all hot-weather conditions. Concentrated.

ROLL FILM DEVELOPING TANK

"SPECIAL" ADJUSTABLE! World's largest selling developing tank. Guaranteed against breakage. Can be loaded from outside of reel. Inside loading feature permits loading even when tank is wet! Made of three different kinds of plastic to resist the action of all chemicals. Adjustable to all roll film—from 35 mm to No. 116.

CUT FILM DEVELOPING TANK

Perfect for all cut film or film pack up to 4" x 5" or 10 X 12.5 cm. Loading guide makes darkroom loading easy. Films cannot buckle or touch each other during development. Special construction permits rapid filling, processing and draining in daylight. Made of chemically resistant plastics.

THERMOMETER

Fits easily into roll-film tanks and clips on the sides of cut-film tanks and trays. Stainless steel sheath protects glass tube against breakage. Extremely accurate. Responds quickly to slightest variation in temperature.

PRINTRAYS

Made in 3 safety colors, black, white and red . . . three to a set. Specially designed for ease in removing prints and for finger-tip agitation. Molded of durable plastic for prints up to and including 5" x 7".

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For roll and cut film up to and including 4" x 5". Lightweight and sturdy, made of pure aluminum. Sponge rubber pressure pads assure improved contact. Masks are included and can be cut to conform to the user's needs.

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FR PRINTONGS—Gives you a sure grip on your negatives. Made of resilient, chemical-resistant plastic. Ribbed so they can't slide into the tray. Black for developer, red for fixer.

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FR FILM CLIPS—Sure-bite jaws clamp film securely . . . PATENTED LOCKING DEVICE keeps clips from slipping off line. Attach or remove with a twist of the wrist. Made of heavy, stainless steel.

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	20 Ex.	36 Ex.
"STANDARD" 3¼x4½ glossy	$1.25	$1.75
"SUPER" 3¼x4½ matte	1.75	2.50
"SPECIAL S" 3¼x5 glossy	1.75	2.50
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ROLL FILMS
8 exp. enl. 4x6 **65c**
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16 exp. enl. 3½x4½ **95c**
Many other services incl. Bantam

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Custom processed on the new improved PRINTON from any Kodak or Ansco transparency.

2¼x3¼	$ .50
3x4½	.85
4x5	1.00
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8x10	3.00
Color film dev.	1.00

Mail your films with confidence or write for complete price list, mailing bag and order form.

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20 exposures in metal cartridges **5** for **$4.75**
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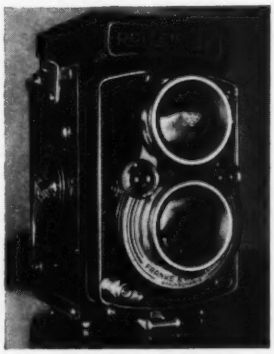
new products

New Rollei with Big Eyes

During the last 10 years photographers have become used to the silhouette of the Automatic Rollei. Now there is the announcement of a new big-eyed member of the family . . . with F:2.8 taking and viewing lenses. The new Rollei is called, sensibly enough, "The 2.8."



. . . eyes closed

Equipped with an 80mm Zeiss Tessar (Jena) F:2.8 as a taking lens and a 2.8 Heidescope viewing lens to match, the new Rollei should be especially useful to press and magazine photographers. Features such as the recently announced built-in flash and the improved viewing hood of the 1950 Rollei Automat with 3.5 lens are included. Similar also, except for necessary dimensional changes, is the eveready carrying case with its self-locking top. The 2.8 is slightly thicker, front to back, and weighs 3¼oz. more.

. . . one eye open

The top speed of its larger Compur Rapid Shutter is 1/400th of a second.

The 80mm Tessar is welcome, for the 75mm lens often proves to be slightly on the wide-angle side for pictures other than close-ups and medium distance views.

The entire line of front-of-the-camera accessories had to be re-designed for the 2.8, of course, as its bayonet mounts are larger to accommodate the big Tessar. That means that Rolleinar and Rolleipar close-focusing lenses, filters and sunshade are all of a special size for this camera. Back-of-the-camera accessories like the Rollekin and plate adapters are the same. A new functional and attractive lens cap is included with the camera, shown in the illustration at left. It has its own bayonet mount for attaching to the viewing lens and then hinges down over the taking lens to make a tight wedge fit. There are several other interesting details to the 2.8: the film advance lever is die-cast and has a solid feel to it. The lock for the camera back is also die-cast and is easy to pick up with the finger for a quick film change. A new type delayed-action timer is used on the large Compur shutter (type XCRO). This requires cocking the lever at the side of the viewing lens. The delayed action, which takes about 10 seconds, is started by pushing the shutter release at the bottom of the camera.

The outlet for the new built-in Compur flash requires a special outlet fitting which is now available at most dealers. The speeds for best synchronization of this shutter are supplied by Frank Rizzatti of Burleigh Brooks. They are given below:

At 1/500th sec. it can be used with zero delay strobe or speed lights, such as G-E, Sylvania-Wabash, or Amglo high pressure, electronically triggered flash tubes.

At 1/100th sec. it can be used with SM bulbs.

At 1/50th sec. the delay is correct for use with relay operated strobe or speed lights, such as Amglo low-pressure flash tubes.

At 1/25th sec. it is just right for use with 20 millisecond bulbs, such as No. 5 or No. 22 lamps.

BURLEIGH BROOKS CO.
10 WEST 46TH STREET
NEW YORK 19, N. Y.

The Condor 35mm

A new 35mm Camera, the Condor I, is now being distributed in the U. S. for the first time. Known to many European camera users, the Condor I is produced in Florence, Italy, by Officine Galileo, long-established makers

New pleasures ahead

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Picture season starts . . . photo fans seek new thrills. They'll get them in full measure with the new Rolleiflex. Full image viewing, at waist level or eye level, assures superb composition and critical focusing. Exclusive automatic film loading and transport adds to convenience, saves precious minutes for action shots. Flash synchronized rapid Compur shutter makes flash photography quick and simple. And Rolleis unequalled precision and superior lens equipment assure perfect picture results. By any standard . . . for any amateur or professional need . . . no camera can give and *continue* to give so much satisfaction as the new Rolleiflex. At dealers everywhere.

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New Automatic Rolleiflex . . . with flash synchronized Compur rapid shutter, open view sports finder, f 3.5 Schneider Xenar or Tessar or f 2.8 Tessar lenses, automatic film loading and transport, new quick-action eveready case. Companion Rolleicord models also available.

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JEN-FLASH "Captor" Keeps Batteries At Peak Performance For TWO Years; and fires up to 4 bulbs through 100 feet of wire! Power-packed condenser is the secret!

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- All metal weighs 8 ounces.
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- No wires, Cables or Base Plates.

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5 x 7 COLOR PRINTS (from 35mm only) 85c Each

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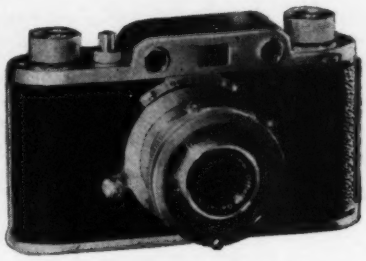
of photographic lenses and optical instruments. Some of the features of the new camera are: shutter speeds ranging from one to 1/500 second; built-in flash synchronization to 1/100 second; a coated 2" F:3.5 "Eliog" triplet lens;

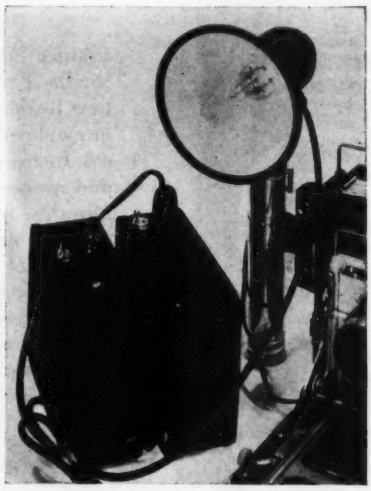


and a coupled rangefinder which focuses by means of color contrast images. The new Condor I 35mm camera is sold by many camera stores, such as Haber & Fink of New York City and Camera Center of San Francisco.

GALILEO CORP. OF AMERICA
745 FIFTH AVENUE
NEW YORK CITY

FT 110 Speedlight

On page 24 of this issue begins an article titled "Low Voltage Speedlight," which gives a factual report on General Electric's new low-voltage flashtube, the FT 110, and the many advantages it offers photographers. The first manufacturer to design and build a commercial speedlight outfit around the FT-110 appears to be Elec-



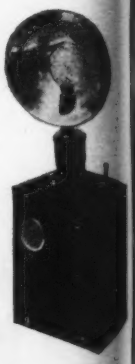
tronic Associates Co., Inc., who now announce their Cellux Mark 1 Electronic Photoflash. Since it uses the G-E FT 110 flashtube exclusively it incorporates all the advantages inherent in the tube: low-voltage, high-intensity flash; increased efficiency over high-voltage speedlight (20% higher lumen-second output per watt-second than G-E's high-voltage FT 210 tube); 1/5000 second duration of flash; daylight color quality of light; simplified circuit with lightweight parts; and, best of all, a comparatively low cost.

Here are specifications of the Cellux Mark 1, as given by its makers: The AC power pack weighs 3 lb., 14 oz.; the battery pack, 5 lb.; the lamp and housing, 14 oz. The dimensions of each pack are 5⅝x7⅜x2⅝". The price of the AC model is $70 plus Federal Excise Tax. Later, for an additional $49.50 (plus tax) the owner may add the Auxiliary Battery Unit. A separate battery charger is not necessary for use with the battery pack. The manufacturers at present are accepting orders on the Cellux Mark 1 for delivery in ten days.

ELECTRONICS ASSOCIATES CO., INC.
139 PROSPECT STREET
WALTHAM 54, MASSACHUSETTS

Slave Unit Kits

Kits for building the slave unit described in the January issue of *Modern Photography* have now been made available through a New York firm, Studio Electronics. All the parts listed in the bill of materials on page 69 of the article, with the exception of box and batteries (and, of course, the reflector), are included in the kits: aluminum for the chasis, bakelite partition, wire, and solder, in addition to all of the required electrical parts. The price is $7.95, postpaid, which according to Studio Electronics, is much lower than if the parts were purchased separately.

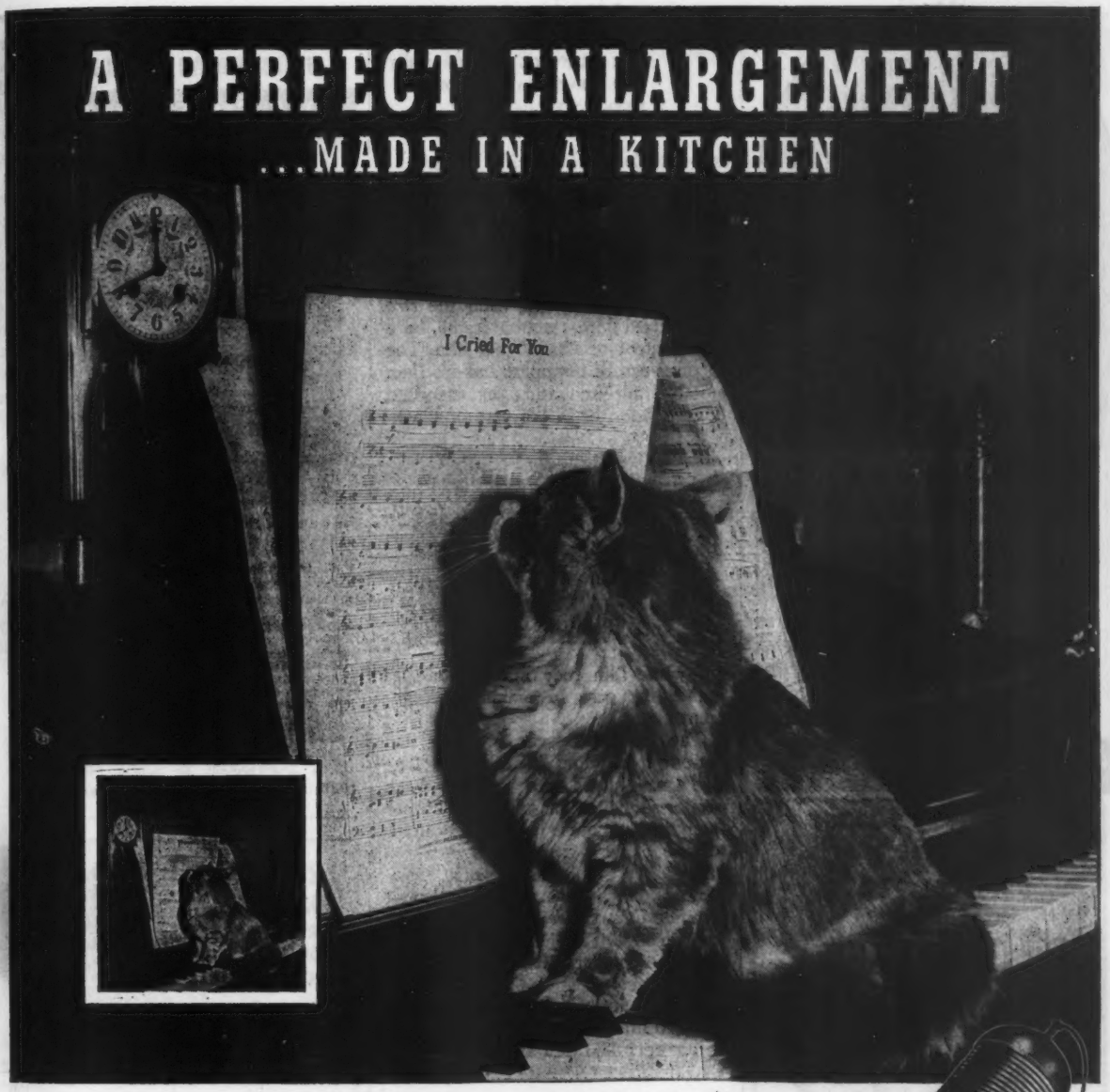


STUDIO ELECTRONICS
STUDIO 2F
1 JANE STREET
NEW YORK 14, NEW YORK

Tripod Substitute

The next best thing to a tripod, according to The Caldwell Corp., is their new "Caddy Shur-Grip." This is a molded plastic, pistol-like grip which mounts to the camera tripod socket and offers owners of miniatures and movie cameras a steadying support. Its very light weight (2 oz.) makes it easy to use and easy to carry. The Caddy Shur-Grip is modestly priced at 98c

A PERFECT ENLARGEMENT
...MADE IN A KITCHEN



You don't need a special darkroom to make perfect enlargements like this. With a ***Federal Store-Away*** . . . the precision-built enlarger that folds compactly into a case no bigger than an overnight-bag, you can make them in your kitchen or bathroom.

The ***Federal Store-Away*** sets up in a jiffy . . . when you've finished enlarging, back into the case it folds. The whole operation takes less than a minute. That's why more and more amateur photographers are turning to enlarging . . . because time-saving ...space-saving ***Federal Store-Away*** makes it easy. See the Federals at your Photo dealer.

Illustrated: Store-Away Senior Model 311 Miniature to 2¼ x 3¼ negatives. F4.5 Anastigmat lens. Condenser illumination. **$69.50** Tax included. Carrying Case **$9.95**

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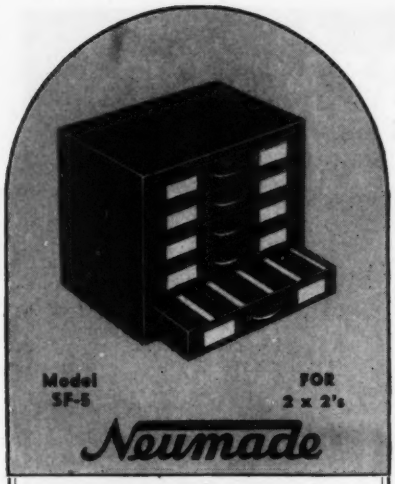

2x2 SLIDE
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- Holds 1250 slides (2500 readymounts)
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- For blocked or sequence filing
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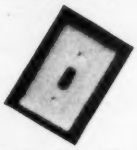
NEW LUMINOUS
SWITCH PLATE
THAT
GLOWS
IN THE DARK
ONLY 25c AND COUPON

A MUST FOR
THE DARKROOM



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CHOICE OF IVORY OR BLUE
SINGLE TOGGLE SWITCH ONLY

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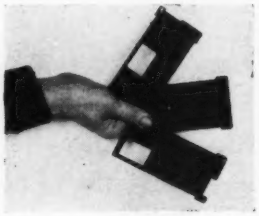
Low-Cost Color for 2½x3¼ Cameras

For Miniature Speed Graphic owners and others who have difficulty financing 2¼x3¼" sheet color film for their cameras, "Colo-Mask" sets are now being marketed. These permit making four different pictures, each the size of standard 35mm double-frame, on a single sheet of 2¼x3¼" cut film. The pictures can be cut apart and are then suitable for mounting as standard 35mm slides, or in the case of black-



and-white film they may be left together for ease in making enlargements.

The Colo-Mask sets consist of two cut-out masks and a dark-slide. The two mask-slides are numbered in proper sequence for exposure. To use them, it is of course necessary to mark off the camera groundglass or viewfinder into the four divisions. Colo-Masks come in two sizes, one to fit Graphic Film Holders, and the second for Electra, Fidelity, Fotac, Alcon, and other holders. They are priced at $1.95 per set.

R.&M. PRODUCTS DEVELOPMENT CO.
9946 HOLMUR AVENUE
DETROIT 4, MICHIGAN

Price Reduction on Century Graphic

Graflex has announced a new schedule of reduced prices on the Century Graphic, made possible through increased production. The Century with Graflok back, 103mm Trioptar F:4.5 lens and film holder, without the optical viewfinder found on earlier models, is now priced at $99.50. With optical viewfinder, the price becomes $106.50. In addition the Century Graphic with the new 120 Roll Holder is "package-priced" at $115.40 (the Roll Holder separately, $19.95).

At the same time, Graflex announced that the Century Graphic is now available through authorized Graflex dealers factory-fitted with any suitable lens already owned by the purchaser. Its price, complete with Graflok back and fitting of customer's lens, less optical viewfinder is $76.

Now—
an inexpensive and practical
ROLL FILM ADAPTER

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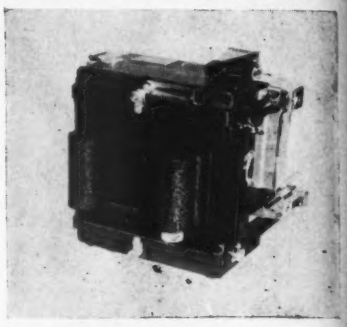

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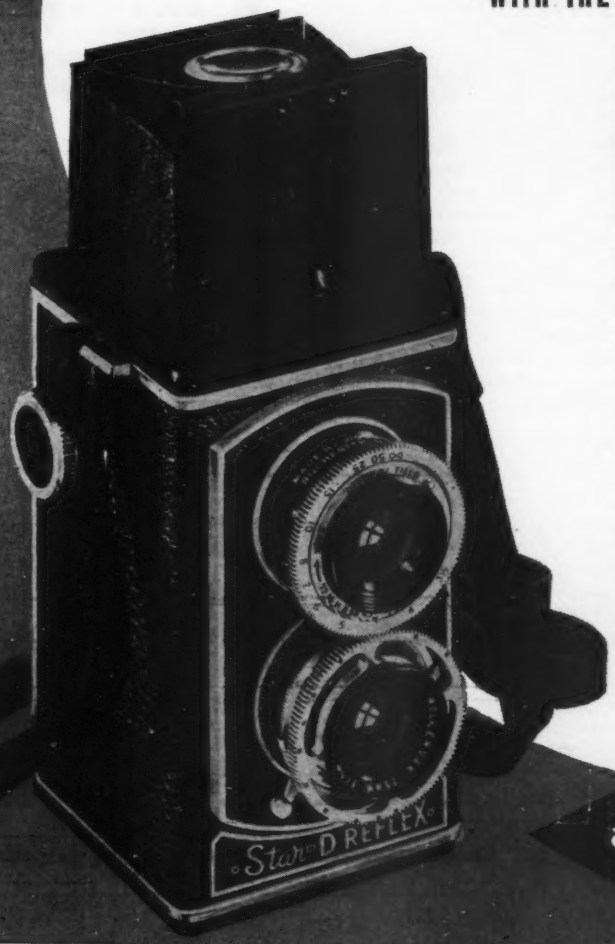

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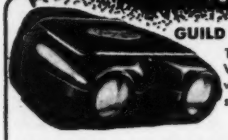

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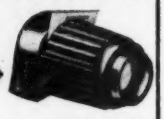

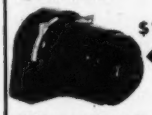

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P.S.A. Convention in Chicago

The first P.S.A. Midwest Regional Convention will be held April 14, 15, and 16 in Chicago's Bismarck Hotel. Everyone interested in photography is invited to attend; membership in the Photographic Society of America is not required. All six divisions of the P.S.A. will be represented by programs and the scheduled activities promise to be both interesting and instructive.

Some highlights of the coming convention: (for the Pictorial Division) A lecture and demonstration on "Group Photography" by "Pops" Whitesall; a "Print Clinic" conducted by Harry Shigeta; a program by Jean Elwell; "The Masters' Show," an exhibit of 100 prints by professionals; and in addition, one or two field trips will be arranged for Sunday, April 16. For the Color Division, Stephen Deutch will discuss and demonstrate "Lighting for Still-Life" and George Lewis of the Third-Dimension Company will give an illustrated talk on "Stereoscopic Slides."

Programs from other divisions will include an illustrated lecture on "Insect Photography," given by W. H. Farr, and another on "Plant Hunting in Mexico and Central America," by Marjorie Carlson.

Registration fee for the P.S.A. Midwest Regional Convention is $2.00. Advance registration can be made by anyone interested in attending by addressing: Lorean Root, 7007 Sheridan Road, Chicago 26, Illinois.

Coffee Break

Continued from page 10

no 'Zeiss camera design.' When you say 'Zeiss' it means 'Carl Zeiss, Jena,' or 'Zeiss Opton,' two firms making optical instruments including photographic lenses. Cameras were and are being made by *Zeiss Ikon A.G.*, which now has its legal seat, central office, and main factory at Stuttgart, Germany, in the American Zone.

"During the past 15 years, Zeiss Ikon A.G. has produced a number of cameras of entirely new design. The *Contaflex*, the *Nettax*, and the *Tenax*, for example, are some of the cameras well remembered. In addition to the *Contax II A*, Model 1950, an entirely new model 35mm camera, the *Contessa*, will appear on the market in a month or two."

Bauer further states: "To say that 'The Contax "S" (in the press release —Ed.) enables the photographer to see a life-size . . . image' would, indeed, indicate a remarkable improvement—especially if one obtained a life-sized image of an elephant. The

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statement in the press release claiming that 'The Contax "S" is produced in the main home of the original Zeiss Ikon Camera Works located in Dresden, Germany' is, however, more disturbing. The correct way to say this would be, 'The Contax "S" is produced in factory buildings formerly occupied by the Zeiss Ikon A.G. *when* this firm was located at Dresden, Germany.' Zeiss Ikon A.G. abandoned these buildings at Dresden, after the Russians had dismantled the factory until only the bare walls remained."

Modern Photography will continue to provide as much information as is available on the subject of new cameras and equipment.

Creator of Leica Lenses Dies

The death of Professor Max Berek, Director of the Department of Science of the Leitz Works in Germany, has deprived the world of one of its outstanding optical scientists. Prof. Berek, who died on October 15 in Frieburg, Germany, at the age of 63, made many basically significant contributions to both theoretical and practical optics. He was with the Leitz Works for more than thirty-five years, during which time he designed the full range of lenses for the Leica Camera and helped develop many other photographic lenses and accessories.

The Continental counterpart of Steinmetz, America's great electrical wizard, Max Berek smoked cigars chain-fashion and was known and loved for his idiosyncrasies. Some of

his Wetzlar colleagues tell of the rigid work schedule he imposed upon himself: From eight o'clock each morning, when he arrived at the Leitz plant, until noon he devoted himself to the practical problems of the day—perhaps a microscope substage condenser or the working design for a new Leica viewfinder. After lunch, from one until five, Professor Berek worked on the less pressing but more fundamental principles of applied optics. Then in the evening at his home, from seven until two or three in the morning, he worked on his own beloved problems in purely theoretical optics.

Much of the work on Professor Berek's projected four-volume textbook on optics was done during these midnight hours. This book he considered the crowning work of his life, his most significant contribution to the field of theoretical physics. He completed the first two volumes, but unfortunately the remaining two volumes were only partly finished at the time of his death.

Model Release Pads

Some months ago we exhausted our supply of printed model releases and a number of readers were disappointed when they sent in their orders too late to be filled.

Now we have another small supply available in gummed pads of twenty-five printed releases to each pad. The price is 25c per pad, postpaid. As before, we must limit the number of pads sold to four per reader. Address your order and remittance to: Editorial Secretary, *Modern Photography*, 22 East 12th, Cincinnati 10, Ohio.

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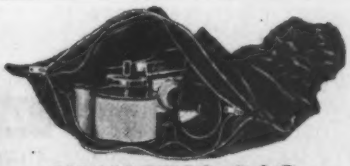

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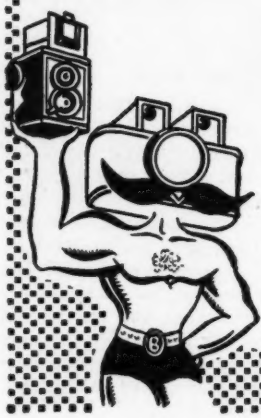

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Photo Markets

Continued from page 20

The Dance Research Foundation, 1 St. Paul's Court, Brooklyn, N. Y., is now buying photographs and motion pictures for its Archives of the Dance. They would like to contact any photographers who have taken photographs or movies of folk, national, or primitive dances. Photographers with material for sale should inform the Foundation of the size of the pictures, where and when they were taken. Information on motion pictures (preferably 16mm) should contain the amount of footage, whether the films are color or black and white, and the tribe or nationality of the performers. Address submissions to the attention of Philippa Pollenz, Director of Research.

New Agency

Don Knight, P. O. Box 3514, San Francisco 19, California, announces his expansion into a photo agency to supply the increasing demand of clients. Special needs are for good quality scenics, human interest and children, especially of the story-telling type. Prints should be 8x10 glossies, fully captioned. Material will be handled at the customary 50/50 rates. Prompt replies and returns of unsuitable material assured. Return postage will be appreciated. For further details contact the agency direct.

Dealer Contest

The Radiant Manufacturing Company is sponsoring a "Mystery Picture" contest with photographic dealers to increase store traffic. Check your local photographic dealer for further information on prizes he may be offering in connection with this contest.

Some Varied Markets

American Agency Bulletin, 80 Maiden Lane, New York 9, N. Y. Weekly, 25c. Photos of fires and accidents of interest to insurance brokers and agents. Payment $6.00 on publication.

American Baker, 118 So. 6th St., Minneapolis 2, Minn. Monthly, $1.00 a year. Photos of interest to commercial bakers and bakery shop owners only. Pix of food products. Payment $3.00 to $5.00 on publication.

American Foreign Service Journal, 1806 G St., N. W., Washington, D. C. Monthly, 30c. Diplomatic and counsellor service photos from European, Oriental, and Latin American countries. Must have complete captions. Also some U. S. State Department activities. Pays $1.00 to $5.00 on acceptance.

The Enthusiast, 3700 W. Juneau, Milwaukee 1, Wisc. Monthly 5c. Uses current interest and spot news photos of Harley-Davidson motorcycles in

use. Photos like the one above, typifying the good times of motorcycling are used in their advertising. Does not want accident photographs. Payment on acceptance.

Commercial Car Journal, Chestnut and 56th St., Philadelphia 39, Pa. Photos of interest to truck and fleet operators. Payment on publication.

Reprints Available

For more complete listings on various publications, readers of this column may be interested in a reprint of the article "500 Places to Sell Pictures" which appeared in the December, 1949 issue of *Modern Photography*. This article discussed the sale of photographs to magazines, photo agencies, syndicates, farm papers and other sources and included a comprehensive list of several hundred markets. Copies are available from the Photo Markets Editor at 25c each.

New Sound-on-Film

Continued from page 58

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adjust the amplifier, then shoot. Since both sound and picture are put on the same film at the same time, synchronization is automatic and foolproof.

For "on-location" shooting, away from 115-volt AC power, an 8-pound portable power supply unit is available for an additional $58.50. This accessory clips to your car battery, converts and boosts the current to provide the power for the motor-driven camera. Power for the amplifier is supplied in all cases by "A" and "B" batteries which are furnished.

Film for Auricon's Cine-Voice is no problem either. Ansco, Eastman Kodak, and DuPont all make the special film (the sound track goes in place of one row of sprocket holes) required for 16mm sound. It comes in 50 or 100-foot daylight-loading spools, designated "for sound recording, winding B" and is available in both black and white and color. The price is the same as ordinary 16mm silent film—including processing—as Auricon puts it, "with the Cine-Voice you get the sound track free!"

The processed film returned to you from the laboratory is ready to be threaded and run in any 16mm sound-on-film projector, for a showing time of 2¾ minutes per 100 feet of film. It is standard in every respect, including the 26-frame separation between picture and matching sound track.

Engineered and built in Hollywood by the Auricon Division of Berndt-Bach, Inc., the Cine-Voice records a variable-area soundtrack. Hence processing of the film is not so critical as for a sound track of the variable density type. The heart of the recording mechanism is a sensitive galvanometer in the camera which responds to a varying electrical current from the amplifier. The galvanometer swings back and forth to produce tiny fluctuations in a beam of light which is photographed directly on the film, through an optical system, to form the sound track. While galvanometers and tiny optical systems are both in the delicate-instrument class, this equipment in the Cine-Voice has been built to withstand comparatively rugged service without adjustment. "The galvanometer," according to Auricon, "is as rugged as your telephone receiver" and will operate in any position, whether the camera is hand-held or on a tripod.

The five-tube amplifier and batteries for the Cine-Voice are contained in a lift-out compartment of the carrying case. Two meters, calibrated in self-explanatory style, are provided on the amplifier panel—one indicates volume of sound being recorded, while the other tells exposure of the sound track, as well as battery condition.

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Various control knobs and switches are provided for use with the meters and for adjusting speech and music tone quality. Separate inputs for microphone and crystal phonograph pick-up, as well as an output jack for monitoring headphones (furnished), are also provided.

The microphone-amplifier combination is powerful enough to record satisfactorily conversation in a normal tone of voice outdoors from six feet away. No camera noise is picked up even as close as three feet, however, due to the camera's sound-proofed "blimp" case.

The camera itself is a precision instrument consisting of carefully machined aluminum castings and a finely-worked mechanism. It accepts all standard "C" mount lenses, as do most 16mm cameras. And like comparable still cameras, the Cine-Voice has numerous conveniences to take the uncertainty out of moviemaking; parallax adjustment, footage indicator, a constant-speed electric motor, and even a flashing red light to indicate when the motor is running.

Speedlight Color

Continued from page 53

very slight increase in exposure it would have necessitated.

Composition in a picture of this type is, of necessity, the result of a purely subconscious and impulsive reaction. It can't be rationalized afterward. The birds moved so fast that all I could do was watch them awhile; then try to "lead" the action as best I could.

During a fight the gamecock does little damage with his head. The wings are used for power to get him up in the air on top of the other bird, and as a pressure to work against with his spur strokes on the way down. The tail feathers act as a support and leverage. It is the spurs on the back of the legs, just above the feet, that do the real damage. To that end, man improves on nature by tying on 1½ in. steel spurs over the bird's natural spurs. The man-made article is curved slightly, and about the thickness of a crochet needle—the leather saddles holding them can be seen tied to the legs in the color reproduction.

During the fight the legs move with such rapidity that the untrained eye could not possibly follow them. I discovered to my astonishment that this cock already had a punctured lung when the handler stopped the fight not more than 5 seconds after this shot was made. Four minutes later he was dead.

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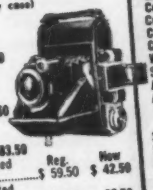

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books about photography

Lewis Carroll, Photographer

Most of us have in our libraries one or two books, that while not rarities, do give our friends the pleasure of an unexpected find when they come upon them in our homes. Such a book might be a bound volume of Alfred Stieglitz's *Camera Work,* or a copy of the French *Verve* from 1935, stowed negligently on the corner shelf to catch the roving eye of a friend who is cross-examining our library.

Such a book, and it is mostly for photographers, but will also delight the Carroll cultists of literature, has just come to us from England. It is probable only a few copies will be printed, and soon they will be broadcast over the land and not reprinted since the public for this slender volume is small.

The book is called *Lewis Carroll, Photographer,* and the importer is Chanticleer Press of New York City. The book is priced in accordance with its limited audience, $4.00. It contains about 200 pages of which 70 are page illustrations.

Only a few people know that the man who wrote *Alice in Wonderland* was, in addition to everything else, a celebrated photographer. He put the delightful stories about Alice into manuscript, starting them in 1862. The first edition appeared in 1865, only 2,000 copies being printed. The illustrations by Tenniel were so poorly reproduced as to hurt the sale; although today, of course, just one of these first editions in good condition (titled *Alice's Adventures Underground*) is worth more than 100,000 copies of the magazine you are holding in your hand. Most of the first editions were given away to schools and hospitals. The book caught on, as they say, and was followed six years later by *Through the Looking Glass.* Car-

Lewis Carroll by O. G. Rejlander

Poetry Reading, 1880 Louisa, Margaret and Henrietta Dodgson, sisters of Lewis Carroll, arranged themselves in a pose of the day.

roll remained a professor of mathematics at Oxford, England, living on the northwest corner of Tom Quad where he installed a photographic studio and was known by his rightful name, Charles Lutwidge Dodgson. He shied away from publicity and devoted himself mostly to photography.

Lewis Carroll, Photographer contains the illustrations which this eccentric and delightful man, who gave the world its richest treasure in children's books, for adults too, made of the noted celebrities of his time. There are pictures of Alfred, Lord Tennyson, Prince Leopold, Charlotee M. Younge, Dante Gabriel Rossetti, and the children of many famous people of the day. For the amusement of his child friends Carroll kept in his studio "a large assortment of musical boxes and an organette which had to be fed with paper tunes." Carroll was a shy, pedantic mathematician who never really unbent except in the company of children. The book also contains, of course, pictures of Alice Liddell, daughter of an Oxford colleague, who inspired the great classic. It was to her he told "the fairy tale about Alice's adventures underground."

The text in this book is mostly quotes from Carroll's diary, and his letters. The work was assembled by Helmut Gernsheim, who himself makes the fair point that the people shown in the book are distinguished but the pictures are not. However, they do have a lovely nostalgic air and the right literary flavor for a corner in someone's library.

Carroll took up photography just at the time when all of England got the fever. Men of all tastes, ranks and professions seemed seized with the mania. Even Queen Victoria and Prince Albert had a photographic darkroom constructed at Windsor Castle and became well skilled in the "black art"—fit patrons for the R.P.S. founded shortly before. The converts were called "pilgrims of the sun," almost 100 years before New York fashion photographers decided studio lights wouldn't do, but Arizona had just the right light for a *Harper's Bazaar* or *Vogue* picture.

. . . one of Carroll's friends

In Carroll's time most amateurs made scenics while the professionals did portraits. Carroll, of course, considered himself a professional and almost all his work reveal portraits of the great, the near-great, the scholarly, and the fashionable of his day.

Carroll had his own cute way of getting models. He would send a prospective model that he met in the park a copy of "Alice" along with a note something like this: . . . A friend of mine, called Mr. Lewis Carroll, tells me he means to send you a book. He is a *very* dear friend of mine. I have known him all my life (we are the same age) and have *never* left him. Of course he was with me in the gardens, not a yard off—even while I saw you. I wonder if you saw him?

Your fifteen-minute friend,
C. L. Dodgson.

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All of the books listed here are recommended by the Editors of Modern Photography for their information and entertainment value.

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The history of photography discussed from a modern, critical point of view.
256p., fully illus. **$5.00**

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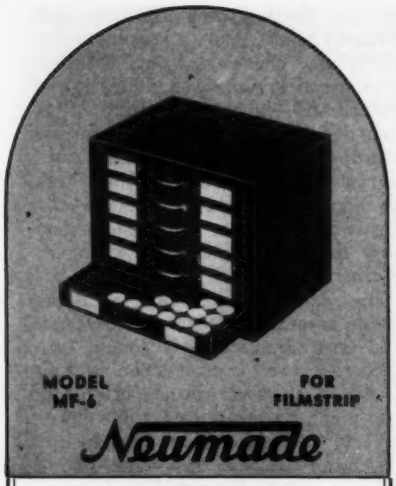

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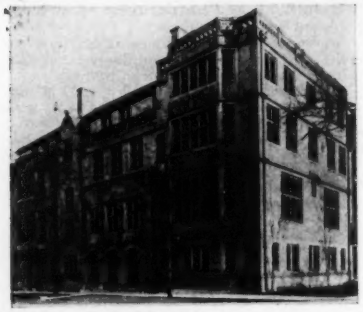

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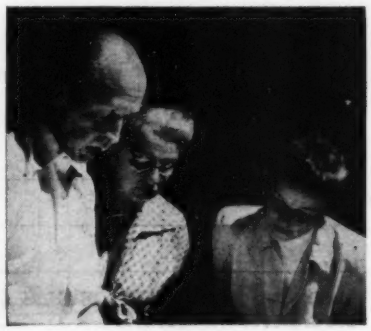
Hollywood and Vine

Continued from page 14

the startled gendarme obligingly complied. After making a few shots Skelton thanked the willing model, climbed back into the car; and car and occupants resumed their journey. A bewildered policeman was left wondering "what happened?"

George Hoyningen-Huene, who for the past year has been teaching fashion and lighting at the Art Center School in Los Angeles is on his way again to Egypt, and another fabulous book. Where his first volume left off, the new one will begin, he says. He will be shooting archeological, historical and artistic subjects, contrasting the modern with the ancient. Stopping in New York before going abroad brought a special assignment for the new Cowles magazine *Flair* and a quick return to Los Angeles for a week crammed full of movie-star portraits, twenty-two to be exact. According to Jim Godbold, who assisted Mr. Huene, there never were smoother relations between a magazine and the stars than GHH cemented. If a star was French, Spanish, German, Russian or Italian, he put them at ease in their native tongue and all the while his shutter clicked incessantly.

PHOTO BY IRA F. DOUD, JR.



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He is shown on the opposite page consulting on some recent photographic work with Katherine Hepburn (right) and a mutual friend.

In Homer Page's exhibition of photographs in the San Francisco Museum of Art was included a statement from Mr. Page which read in part: "... I would attempt in short to cut below the surface and reveal the relationships between urban people and the standards by which they live and die." The show revealed how well Mr. Page accomplished that end. His excellent technique dramatized a deep human sympathy for people he has photographed in New York, Oakland, and San Francisco. His subjects are found in all situations: briskly moving, relaxed, and many "grabbed" without the person knowing it. Homer Page helps to prove how important the camera has become in revealing what people do and how they think.

Gyorgy Kepes, the well-known authority on the visual arts (center), is shown below with Fred R. Archer, director (left), and Seymour L. Elkins, president of the Fred Archer School of Photography at Los Angeles. Mr. Kepes, professor of Visual Design at M.I.T.'s School of Architecture and Planning, delivered a series of lectures to the more than 500 students of the Fred Archer School of Photography as a part of the recent graduation exercises of the school. Naturally, they are looking at Mr. Kepes' book, "Language of Vision," which continues to be one of the outstanding publications in the literature on the visual arts.

The Archer school, incidentally, has just brought out one of the smartest catalogues we have seen. When Fred Archer wrote *Modern Photography* announcing that he had begun work on a new book (Coffee Break with the Editors, December, 1949) we didn't know that this is what he meant. Nearly 100 photographs, some in full color—made by students at the school—and a score of artists' drawings furnish the illustrations for a highly readable announcement of the Archer curriculum.

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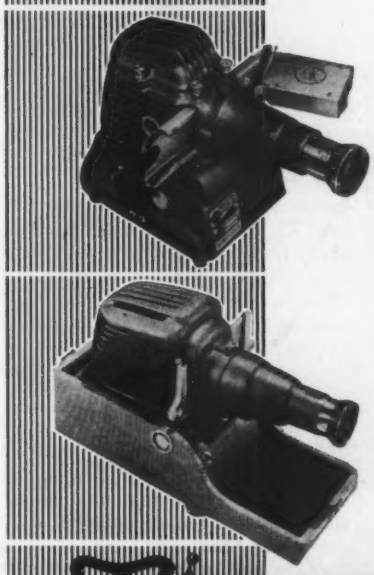

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Patience Paid Off

Sirs:

One warm day last summer I saw a little girl at a nearby playground trying to get a drink. I waited for an hour and a half until she got thirsty again

just to make this shot with my Ciroflex. (1/100 at F:8 on Verichrome film.) It would have been my favorite shot to date regardless—but like any other amateur, I was especially excited when *Life* decided to use the picture in their Sept. 12, 1949 issue.

Racine, Wis. ARTHUR P. HAAS

Flexichrome Lilies

Sirs:

The pictures of the lilies in your Flexichrome article reminded me of a similar picture I saw in another magazine some time ago. Upon checking, I discovered that the pictures were identical, yet you say they were made with Flexichrome while the other magazine says they were from an original Kodachrome. Who's fooling who?

Le Mars, Ia. E. R. FISKE

• ***Eastman supplied us with these prints as examples of Flexichrome technique—the lilies could be made any color desired with the Flexichrome process. In all probability the same shot was also made on Kodachrome to serve as a color guide for experimental Flexichromes.—Ed.***

Flexichrome Tips

Sirs:

I was very much interested in your article on Flexichrome in the Feb. issue. I have had a lot of fun with this process, and agree that it doesn't require unusual skill. Here are a few tips I've learned that may help other experimenters.

First, you might try using the Flexichrome emulsion itself for test strips. Ordinary Kodabromide gives deceptive results as it's just a wee bit faster, and the contrast is different. Kodabromide #2 rates 65 on my MCM photometer while Flexichrome rates 60. Second, 2 or 3 Flexichrome prints can be developed at the same time in one tray with only one mixing of developer, and can subsequently be processed simultaneously. Next, use 8x10 film cut in two for 5x7 prints and use the extra inch for test strips. Also, never reverse the stripped emulsion on the final transfer print as it won't color. Don't let the emulsion strip away while in the modeling bath or the adhesive will take the stain and be very hard to eradicate except by careful rubbing. If the print appears too dark after drying in the modeling agent, it may be reduced in plain water after it has been stripped.

Beautiful prints may be made on dye transfer paper by reversing the stripped emulsion as it comes off the support base, squeegeeing it quickly and firmly to the paper, leaving it for 30 seconds and peeling it off. The emulsion is then redyed and the result is a paper negative effect.

Ann Arbor, Mich. JEROME S. MILLER

Surrealism

Sirs:

This picture of one of my friends is among my favorites because of the things that it does *not* say—it leaves a

lot for the imagination to lead one into. Surrealism, to me, is a mysterious

product of the imagination, and my friend, Arminio Lozzi, a young artist, has a flair for it.

One foggy afternoon we were making sketches and photographs of Fort San Carlos—one of Florida's oldest. Our conversation had turned to the works of Dali, Picasso, and Jean Cocteau. The inevitable "time out for a smoke" came and Lozzi came up with a blue crab's claw as the surrealist's solution to the cigarette holder problem. He propped himself in one of the ancient gun ports to smoke and study the foggy moat outside. My dark cloth was thrown about his neck to make his appearance more eccentric than that which a simple shirt gave. A Speed Graphic was used and an angle was chosen to create distortion in the architectural lines; a fill-in light was avoided to add to the air of mystery. The result, I think, is a "different" portrait.

Pensacola, Fla. DONALD MARK

Tampa Reversed

Sirs:

Up until now, *Modern* has been well edited. But on page 68 of *Your Home Town While You Sleep* (Feb. issue) you printed a beautiful night aerial color shot of Tampa entirely wrong insofar as directions are concerned. The parts you have on the east side should be on the west side and the hook at the bottom of the picture should be pointed nearly west. You should print it again just as an apology to Floridans —but right this time.

Miami, Fla. FRANK KIRBY

• If we were printing an atlas, this would indeed be unforgivable, Frank. However our interest is in night color photography rather than compass points, and because of format restrictions we had to sacrifice either beauty or logic. In this case, we chose to retain the beauty, since only a few readers would be concerned with directions. To loyal Florida readers, our apology.—Ed.

Vox Populi

Sirs:

Thousands of amateurs who have no better cameras than the box Brownie achieve better results than Ted Croner did in your January issue. His results, too, are unsharp because of camera movement. The main difference is that most of us know better than to advertise our inexperience; we dump such stuff into the nearest garbage can.

Sleepy Hollow, California C. STANTON LOEBER

Sirs:

Being a photographer's wife, I know something of the years of painstaking patience, care, and time that goes into the making of a fine picture.

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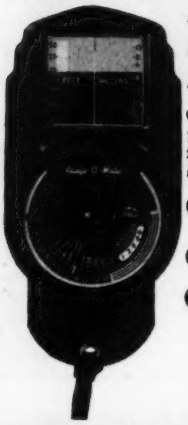

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If the fuzzy, meaningless blob of mush Mr. Croner had printed as the first article in the January issue is art, my husband has been wasting his time and we should let our eight-year-old daughter send in some of her box Brownie specials. They would put Mr. Croner to shame.

Pacific Grove, Calif. MRS. R. L. HALE

Sirs:

The controversy raging in *Modern* about "fuzzy" pictures amuses me and I applaud the editors for causing uninitiated novices to wonder and placid moss-backs to squeal. Years ago I sickened of making prints for salon exhibitions because it occurred to me that salons have become meaningless Societies for the Preservation of Sleep Walkers. Everyone copies someone else's ideas, the judges scratch each other's backs for exchange invitations (and free meals) to each other's territory, and the same hoary prints accumulate scraps of gaudy paper to prove that they have bored audiences from coast to coast. A new idea seldom gets hung in a salon because no judge has studied photography as a creative art since 1900; since then he has "judged" upon composition, tone, paper, mounting board, the photographer's name, the photographer's sex (if any), and whose baby he should kiss for an invitation to "judge" the same mounting boards next year. The picture? He doesn't notice whether there is one. Keep punching, *Modern*. At least your fuzzy pictures make photographers take notice—something they haven't done in a half century.

N. Y. City F. L. MCLEOD

Why Buy Baby Food?

Sirs:

As an amateur photographer I find plenty of material in *Modern* to chew on in my own way. But according to my 4 months' old daughter, *Modern* provides plenty to chew on in other ways as well. Here is Brownie Six-Twenty proof. GLEN KNUDSEN

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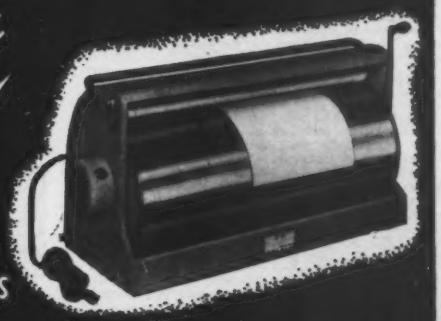

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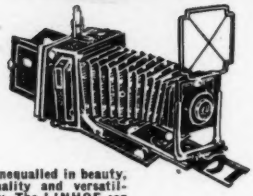

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4x5 Speed Graphic, f4.7 Wollensak Kalart R. F., Solenoid	128.89
4x5 Pacemaker Crown Graphic, f4.7 ctd., X Shutter	129.89
4x5 Pacemaker Speed Graphic, f4.7 ctd., X Shutter	149.89
4x5 Pacemaker Speed Graphic, 127mm f4.7 ctd. Ektar, Supermatic X Shutter, Kalart R. F., flash with solenoid, **Complete**	179.89

8MM MOVIE CAMERAS

Bell & Howell Companion, f3.5	49.89
B&H Filmo Sportster, f2.5	69.89
B&H Filmo Auto-8, magazine loading 2-lens turret, ctd. ½" f1.9 and ctd. 1½" f3.5 tele lens	174.89
Bolex H-8, ½" f1.9, 3-lens turret model, frame counter	189.49
Cine Kodak 8-25, f2.7	39.89
Cine Kodak 8-60, f1.9 focusing	58.89
Cine Kodak Magazine-8, f1.9 focus	108.89
Franklin Magazine, f2.5	59.49
Keystone K-8, f3.5	26.89
Keystone K-8, f1.9	54.49
Revere 88, f2.5 Wollensak	49.89
Revere 99, 3-lens turret, f1.9	88.89

16MM MOVIE CAMERAS

Bell & Howell Filmo 70, f3.5 Cooke	49.49
B&H Filmo 70A, f3.5 T. H. Cooke	54.89
B&H Filmo 70DA, 7 speeds, 3-lens turret, f1.9, variable ViewFinder	198.89
B&H Autoload Magazine Camera, f1.9	119.89
B&H Automaster 3-lens turret, f1.9 coated Lumax lens	188.89
Cine Kodak K, f1.9 focusing lens	94.89
Cine Kodak Magazine, f1.9 focusing	108.89
Keystone A-7, 7 speeds, f2.5 Woll.	48.89
Revere Magazine 16, f1.9	119.89
Revere Magazine, f2.5 Wollensak	98.89
Victor 3, f3.5 Taylor Hobson Cooke	68.89
Victor 4, f1.9 Kodak focusing	168.89

8MM MOVIE PROJECTORS

B&H Filmomaster, 400 Watts	129.89
DeJur, 750 Watts, ctd. f1.6 lens	84.89
Keystone R-8, 500 Watts	49.49
Keystone K-108, 750 Watts	89.49
Kodascope 8-90A, 750 Watts w/case	129.89
Revere 85, 500 Watts, with case	78.89

16MM MOVIE PROJECTORS

Bell & Howell Model 57, 500 Watts	59.49
B&H Showmaster, 750 Watts, 2000 ft.	199.49
Keystone A-72, 300 Watts	48.89
Keystone K-160, 750 Watts, f1.6	84.89
Kodascope 16-10, 750 Watts	89.89
Kodascope 16-20, 750 Watts	169.49

SOUND PROJECTORS

Ampro Century 5, all-in-one-unit	198.89
Ampro Compact, Portable, 750 Watts	244.89
Ampro Paramount 20, 750 Watts, for sound and silent films	319.89
B&H Academy with 12" speaker	294.89
B&H Utility for sound and silent	324.89
Movie Mite, Portable	118.89
Nateo, light weight	179.49
Victor Liteweight, 750 Watts	198.89

SLIDE PROJECTORS

Argus PA100, 2x2, 100 Watts	18.89
Argus PA200, 2x2, 200 Watts	21.89
GoldE Master, 500 Watts, for all slides from 35mm to 3¼x4"	49.89
GoldE Nu-Manumatic, 2x2, 300 Watts	39.49
Kodaslide 2A, 2x2, 150 Watts	29.49
Kodaslide 1A, 2x2, 100 Watts	18.89
Kodaslide Table Viewer, built-in slide changer, 2x2	68.89
Kodaslide changer only	12.89
SVE, Model AAA, 2x2 slides and 35mm film strips, 300 Watts	49.89
Viewlex APS, 150 Watts, f3.5 ctd. lens takes slides up to 2¼x2¼"	34.89

ENLARGERS

DeJur Versatile II, enlarges up to 3¼x3¼" negative area, f4.5	71.49
DeJur Versatile I, 2¼x3¼, f4.5	68.89
Elwood S2, 5x7, 100 watts	54.89
Federal 269, 2¼x3¼, f6.3 lens	29.89
Federal 312, 2¼x3¼, f6.3 lens	39.49
Omega DII, 4x5, no color head	129.89
Omega Automega B3, up to 2¼x3¼	117.89

Used items listed are frequently "one-of-a-kind," subject to prior sale.

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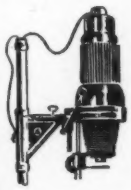

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Cine-Kodak Special II Camera

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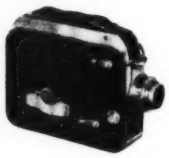

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The 16mm. counterpart of the "Magazine 8," it makes bigger movies that you can show in auditoriums as well as at home—screenings up to 12 feet in width. With f/1.9 highest-quality "Ektar" Lens, $175.

Superb 16mm. camera with the capacity for precision movie making built into the basic model. Every control you'll need to film such advanced effects as multiple exposures, mask shots, fades, dissolves, and animations is an integral part of the camera itself.

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